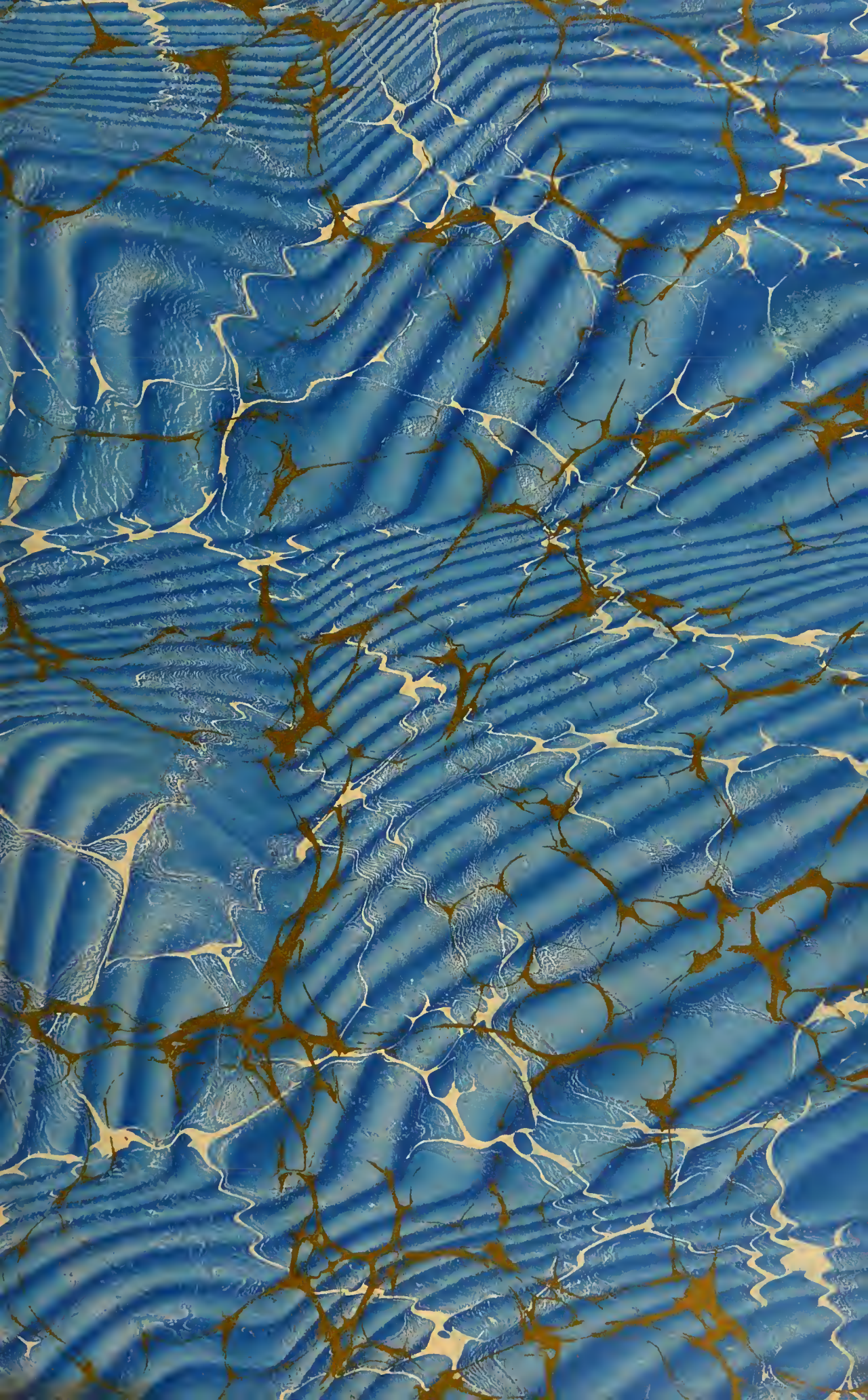


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BIOGRAPHICAL DICTIONARY
OF
MEDALLISTS

VOLUME I

PROTAT BROTHERS, PRINTERS, MACON (FRANCE)



BENVENUTO CELLINI

BIOGRAPHICAL DICTIONARY
OF
MEDALLISTS

COIN, GEM, AND SEAL-ENGRAVERS

MINT-MASTERS, &c.

ANCIENT AND MODERN

WITH REFERENCES TO THEIR WORKS

B.C. 500 — A.D. 1900

COMPILED

BY

L. FORRER

MEMBER OF THE NUMISMATIC SOCIETY OF LONDON;
MEMBER OF THE SWISS, ITALIAN, BELGIAN, AND VIENNESE NUMISMATIC SOCIETIES;
CORRESPONDING MEMBER OF THE SOCIÉTÉ FRANÇAISE DE NUMISMATIQUE,
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OF NEW-YORK, &c.

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LONDON

SPINK & SON

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TO

Sir JOHN EVANS, K. C. B.

Honorary D. C. L. Oxford, and Trinity University, Toronto ;

LL. D. Dublin and Toronto, and Sc. D. Cambridge ;

F. R. S., V. P. S. A., For. Sec. G. S. ;

Correspondant de l'Institut de France ;

President of the Numismatic Society of London,

*the present work
is most respectfully dedicated
by kind permission.*

PUBLISHERS' PREFACE

To compile a Dictionary involving biography must be no light task. Such a labour would seem likely to be taken up by a student with leisure rather than by one with constant and heavy demands upon his time for other and equally severe research, and involving no less care and accuracy. By some men, however, work is undertaken, as others take up pleasure, for its own sake, and the painstaking author of the present Dictionary is one of those thorough and accurate workers in the immense field of numismatics who take delight and pride both in the quality and quantity of their work, and who would scorn to turn out anything which could possibly be construed to be the result of want of the most careful and minute research, where such care was incumbent upon them.

We think, however, we shall not do the author of this undertaking an injustice when we state that the magnitude of his self-appointed task was hardly apparent at the outset.

To him, as also to ourselves, the essay to compile Biographical Notices of all the known Coin, Medal, and Gem-Engravers of the world from the earliest times down to the present day seemed at first blush to be but a moderate piece of work to take in hand because previous attempts of that nature (by the way all in foreign languages) were comprised in but a few pages and therefore even with full allowance made for extension down to the present time and for amplification of what had already been compiled, there seemed to be but little danger of such an undertaking assuming alarming proportions.

To those accustomed to literary efforts of any magnitude this unlooked-for extension of an author's mental boundary-line will provoke a smile ; all, they will sympathetically say, have found it difficult to know how or when to stop, yet we imagine the author of, let us say, a popular novel or the writer of a history, is in a better position to stay his hand than the author of a Dictionary such as we now bring into notice, for unless that Dictionary be as complete as research can make it, it can never be regarded as a truly accurate and valuable book of reference.

To make the present work thus truly valuable to the numismatist and medallist has been the unselfish aim of the author.

The portentous number of principal works — nearly 250 — which have been exhaustively consulted by Mr. Forrer in the pursuit of his object, a large number of which are in foreign languages, is sufficient proof not only of the magnitude and extent of the labour involved but also of the thoroughness of the patient research employed in elucidating the history and life-work of both known and hitherto unknown artists in all that appertained to their Coins, Medals or Gems.

Unfortunately very many of the choice and most beautiful specimens of the Numismatic and Glyptic arts give no due to their authorship, and, except by analogy (which must be open to error) it is difficult to assign to them a definite parentage. Nevertheless, a vast field remained open to any one gifted with the necessary patience and skill from which to glean the scattered names of Ancient Mediæval and modern times and collate them into a convenient form available to those interested in medallic and glyptic art.

So far as we are aware no Dictionary of the kind approaching this work for completeness and accuracy has been hitherto compiled in any language : therefore the fact that such a work was not obtainable heretofore is we trust a sufficient reason for its introduction at the present time.

London, 1902.

SPINK & SON.

AUTHOR'S PREFACE

In my introduction to the series of articles published in the Numismatic Circular under the title of Biographical Notices of Medallists, I have drawn attention to the Revival of Medallic Art, which has been so noticeable of late years. Thanks to the untiring efforts of the great contemporary French and Austrian Masters, Medallists are now everywhere much more en évidence. Instead of being treated with the indifference, and even contempt, which has been meted out to them for so many centuries, they are now again looked up to in their true light, as artists, deserving, by their genius and their skill, of the notice and admiration of their fellow-men. It seems therefore that a permanent record of their names and works would be (especially in the present day when knowledge is extending on every side) both useful and necessary.

The first attempt at a work of a similar character was made in 1778 by J. L. Ammon, in his Sammlung berühmter Medailleurs und Münzmeister nebst ihren Zeichen. From his preface we learn that his notes were the result of over ten years' labour and research. To give an instance of the kind of information with which he was able to supply his readers, let us look at his reference to the celebrated English engraver, Thomas Simon, of whom he says : " Vermuthlich ein Englischer Medaillenr, der noch 1663 lebte. Vid. Madai Thaler Cabinet n. 5249. Er expremierte sich, wie ich vernuthe, mit Simon." (Presumably an English medallist, who was still living in 1663. Vid. Madai Thaler Cabinet n° 5249. He signed himself, as I suppose, Simon.")

That Ammon's compendium left room for improvement was felt by Bolzenthall, who, in 1840, brought out his *Skizzen zur Kunstgeschichte der modernen Medaillen-Arbeit (1429-1840)*, which is the last thorough retrospect of the artists' lives, whose names, in connection with medal-engraving, have been handed down to us. Bolzenthall's work is a trustworthy guide to this study, and will always be consulted with advantage.

But Bolzenthall is now out of date. Our knowledge in that particular field of enquiry has, within the last fifty years, much increased. An accumulation of new material has come to our aid, and numerous monographs of medallists have enriched our sources of information. Certain schools of artists have been written upon at length, especially those of the Renaissance period, whilst attention is being drawn to modern Masters by most of the contemporary artistic publications. In England, the *Magazine of Art*, and the *Studio*, have both published several articles on the subject, whilst in France, *La Revue de l'Art*, *Art et Décoration*, *La Gazette numismatique française*, have done much to bring about the present revival of interest in the medallic art. In German-speaking countries, a new magazine, *Die moderne Medaille*, which was published monthly at Vienna, in 1900, appears foremost in carrying out this mission of propaganda.

I have now said enough to serve as an apology for my undertaking the present work, which, although aiming at completeness, can be but a part of a long enquiry. As far as I can judge, it will form four or five volumes, containing over 10000 biographical sketches of medallists, coin, gem, and seal-engravers, mint-masters, &c. (In passing, I may note, that Bolzenthall does not comprise one thousand). Both in my first preface and also in my introduction to the Appendix A-B, I have stated the plan followed in the compilation of the Notices.

I lay no claim to perfection, being only too much aware that in writing on so vast a subject, it is impossible to avoid more or less inaccuracy; I may too, in some cases, have dwelt too long, and praised certain artists too much, whilst, quite unwittingly, hardly doing justice to others. A more complete Corpus may be brought forth at some future date, to which my humble efforts may claim to have laid a proper basis.

It is with pleasure that I acknowledge here my indebtedness to Messrs Spink & Son, by whose means I have been enabled to realize a long-felt desire; especially to Mr. Samuel M. Spink, and also to my friend, Mr. W. J. Webster, who are kindly reading over the proof sheets and affording me constant help during the preparation of my notes. I thank also the numerous artists who have favoured me with a sketch of their career and a list of their works, as well as all those who, by sending me valuable information, have been of great assistance to me; I have made it my duty to mention their names under the respective notices to which they have contributed. Foremost amongst these latter are : Sir John Evans, K. C. B., President of the Numismatic Society of London, who has kindly given me permission to dedicate the first volume to him; M. Arnold Robert, member for Neuchâtel and late President of the Swiss "Conseil des États" at Bern, in La Chaux-de-Fonds; M. A. de Fayolle, the well-known numismatic writer of Bordeaux; H. M. Spielmann Esq., Editor of the Magazine of Art; Max Rosenheim Esq. F.S.A.; H. Valentine Esq., Librarian to the Numismatic and Archaeological Society of New York; W. J. Davis, Esq.; Henry Garside, Esq.; F. P. Weber, Esq. M. D.; Dr Horatio R. Storer, of Newport, Rhode Island, U. S. A.; Prof. William Wavre, Keeper of the Numismatic Cabinet at the Museum of Neuchâtel; Prof. A. Droz-Farny, of Porrentruy; and others, to whom I tender my very best thanks.

If this Dictionary serves to throw light on the lives of some hitherto unnoticed, though deserving, artists, or even to only record their names; if it assists research; and in a word, if it helps to fill up a gap in the History of Art, the labour expended on it will be more than amply repaid.

L. FORKLER.

INTRODUCTION

The following sketch of the History of the Glyptic Art is not intended to be exhaustive. It is designed only to serve as an introduction to the *Biographical Dictionary of Medallists*, etc. by giving a general survey of the various schools of artists which succeeded each other, from the earliest times to the present century.

All writers are unanimous in ascribing the invention of gem-engraving to the seal-cutters of Nineveh, as early as 2000 B. C. Both Assyrians and Egyptians attained great excellence in the art, as is proved by some of their cylinders and scarabs, on which highly artistic figures, though more or less archaic, are depicted, showing not only a refined taste, but also genial conception and elaborate finish. The same criticism may be applied to the works of the earliest Greek gem and coin-engravers, whose names, with very few exceptions, have not been preserved to us.

The age of Solon inaugurated the golden era of Greck art, which reached the zenith of its development after the conclusion of the Persian wars. *Circ.* B. C. 570, Samos was the seat of a flourishing school of gem-engravers. One of these Samian masters was Mnesarchos, styled *δακτυλιογλύφος*, the father of the philosopher Pythagoras; another, Theodoros, engraved the famous seal of Polycrates to which is attached the well-known legend! But after

1. Babelon, *La Gravure en pierres fines*, Paris, 1894.

the repulse of Xerxes, the art underwent a sudden transformation reflecting in every way the rapid progress of sculpture. A keen sense of beauty (καλοκάγαθία), nature idealised, a close relation of the beautiful to the actual life, and the revelation of the intellectual side of man, are shown forth and proclaimed by the productions of the fifth and fourth centuries. The gem- and coin-engravers of that period rivalled, in their particular branch, their great contemporaries, Polycleitus, Pheidias, and Meyron. Some of these signed both gems and coins, thus Phrygillos, a Sicilian artist at the end of the fifth century, Olympios, whose name is found on beautiful coins of Arcadia, struck after B. C. 370, and Dexamenos, who, besides gems, is supposed to have cut dies for some remarkable Eleian currency. Known as gem-engravers only are : Athenades of Panticapaeum (V. Century), Pergamos, the author of two intagli in the Cabinet des Médailles, Paris, and Museum at Florence, and Onatas, whose style bears close resemblance to that of Olympios. On coins we meet with signatures of other artists : Aristoxenos, and Aristippos, of Metapontum, Exakestidas, a local engraver of Camarina ; Evainetos, and Kimon, who have immortalized their genius on the wonderful Syracusan “ medallions ”, “ superior still to the finest works that the Renaissance itself has produced in monetary art ”¹ ; Eukleidas, Eumenes, Parmenidas, Sosion, all of whom worked at Syracuse ; Herakleidas, Prokles, and Choirion, of Catana ; Theodotos, of Clazomenae ; Hippocrates, of Rhegium ; Kleudoros, and Philistion, of Velia ; Historos, Molossos, and Nikandros, of Thurium ; Neuanthos, of Cydonia ; Pythodoros, of Aptera ; etc.² ; but the names of many of the best die-cutters of antiquity, whose works fascinate us by their transcendent beauty of style and execution, are for ever lost to us. Under these skilled artists, coin-engraving reached such perfection, that, to use the words of an eminent critic, “ If nothing survived of all the sculpture of the ancients, Greek coinage alone would demonstrate that the race to which it owed its existence was more conversant with

1. *Gazette des Beaux-Arts*, 1863, p. 338. A. J. Evans, *Syracusan “ Medallions ” and their engravers*, p. 4.

2. Dr B. V. Head, *Historia Numorum*, Oxford, 1887.

the qualities of beauty and had a finer spiritual constitution than any other race of which we have any kind of record¹ ”.

The Hellenistic period marks a certain decay of artistic vitality and a decline of ideal creative powers. To the age of Scopas, Praxiteles, Lysippos and Apelles belong the gem-engravers, Pyrgoteles, the celebrated portraitist of Alexander the Great, Pheidias, Lycomedes, Philon, Onesas, Athenion, who worked for Eumenes II, of Pergamum (B. C. 197-159), Seleucos, Protarchos, Anaxilas, Scopas, Boethos, and Nicandros, in whose productions we notice a lack of the elegance and refinement characteristic of the anterior period².

Under early Roman times, we do not meet with any names of gem-engravers. These, as in Greece, were looked upon as a superior class of artisans only. Many of them were merely slaves, not entitled to sign their productions and consequently not accounted worthy to be held up to the world as objects of special respect. We may conjecture, from the similarity of style on the gems and coins, that the same craftsmen were entrusted with both kinds of work; indeed, this is confirmed by several instances, in which these artists are called “ sigillarii ” (seal-cutters) and “ flatuarii ” (coiners), thus : C. Junio Thalationi; C. Maecenatis liberto flatuario sigillario³; T. Flavio T. F. Largonio fabro, flatuario sigillario; C. Sellius Onesimus flatuarius de via sacra.

The Augustan age has produced gem and coin-engravers of great excellence, and even under the Antonines, the portraits on the coins, especially on those of Aelius, Pertinax, Didius Julianus, Septimius Severus, Caracalla and Geta, are by no means inferior to the best specimens of engraving of the early Caesars. Many of the engravers at the Roman mint were Greeks, either slaves, or freedmen of emperors or great nobles; at any rate it is evident that, after the conquest of Greece, about 196 B. C., Greek influence is strongly marked on the Roman coinage⁴. From the gems of the first

1. W. J. Stillman, *The Coinage of the Greeks*, Century Magazine, Vol. XXXIII

2. E. Babelon, *op. cit.*

3. Rev. A. W. Hands, *Chats on Roman Coins*, Numismatic Circular, Vol. VI, col. 2900.

4. Rev. A. W. Hands, *l. c.*, col. 2902.

two centuries after Christ, we learn the names of some of the more important artists : Dioscorides, praised by Pliny and Suetonius, a contemporary of Augustus, whose works bear comparison with those of Pyrgoteles; Gnaïos, who flourished under Pompey; Aspasio, the author of the fine intaglio in the Imperial Museum at Vienna, which reproduces Pheidias' bust of Athena Parthenos; Solon, Glycon, Apollonios, whose two sons, Herophylos and Hyllus, also practised the art, Aulus, Epitynchanus, the author of a beautiful cameo-portrait of Germanicus, Felix, Philemonos, Agathopos, Myconos, Sostratos, Teucros, Diodotos, and Evodus, who engraved the celebrated portrait of Julia Titi, preserved at the Bibliothèque nationale, Paris ¹. From the identity of treatment of the head of that Empress on this gem and on her beautiful coins, we may venture to attribute the latter as well to Evodus.

The interested reader will find under the name of *Dexamenos* (Vol. I, p. 397 *sqq*) a short description of the process of gem-engraving, as practised in Egypt and Babylonia, and by the Etruscans, Greeks and Romans, a process which is still in use, except that tools and machinery have been greatly improved upon in modern times. Early die-cutters also used the wheel, consisting of a minute metal disc with a sharp edge and worked by means of a drill ². In the fifth or fourth century, the graving tool was introduced, by means of which the circular sinkings produced by the former instrument were smoothed away ³. The dies were made in hardened bronze, or soft iron and steel; the graver was not of very hard metal, because the diamond dust was required to bite into the tool to make it more efficient. It would seem, from a careful examination of the coins, that the obv. type or portrait was often engraved by a different artist from the one who executed the R.; in some instances, the contrast in workmanship is very marked.

Subsequently to the reign of Caracalla, or Alexander Severus, the glyptic art did not produce any work that might be called a master-piece, although, with the advent of Constantine the Great, a short-lived revival set in; but after the fifth century, this art

1. C. W. King, *Antique Gems*, London, 1860.

2. A. S. Murray, *Catalogue of Engraved Gems*, London, 1888, p. 11.

3. G. F. Hill, *Handbook of Greek and Roman Coins*, London, 1899, p. 149.

tell in Europe into a state of absolute mediocrity and complete neglect, only to reflourish again after the fall of Constantinople and influx of Byzantine artists into Italy¹.

Some merit is attached to the coins and gems of the Byzantine period, which mostly depict scriptural or iconographic subjects. Better still are many of the Parthian and Sassanian intagli, some of which present a curious blending of Oriental character with traditions of Hellenic art. Of the Mediaeval times, we possess few remains that appeal to the artistic sense, and very few names of engravers are preserved to us. With the tenth century, metal seals came largely into use; and we find seal-engravers discharging also the functions of die-cutters (*sculptors of the dies, gravers of the puncheons, tailleurs de la monnaie, tailleurs des fers, &c.*). Amongst the peculiar species of money issued during the Middle Ages are the bracteates, which were current in some parts of Germany, Switzerland, Lombardy, and the N. Netherlands, and consisted of very thin broad discs of gold, silver, or copper, uniface, and nearly always anepigraphic². The prototypes of the Carolingian and later deniers, and of the Anglo-Saxon pennies were undoubtedly the Roman denarii, which, it is possible, were still in circulation, as Roman third brass are accepted, even in our days, as small change, in some countries. Indeed, the coin introduced by Pepin the Short (*circ.* A.D. 755) was called *novus denarius*. Some of the earlier French, German, Italian and English productions of the denier type “are carefully and tastefully engraved”; to cite but one example, the interesting series of pennies struck by King Offa of Mercia (A.D. 757-796) may be mentioned, of which it has been observed, “that they have always been celebrated for their artistic excellence,” and “that they are artistically superior to any series of coins struck in England before the reign of Henry VII., their beauty being chiefly shown in the busts upon the obverses”³. The Crusades were not without leaving a trace on the coinage: the French *gros tournois* introduced, under Louis IX., are distinct imitations of the Mohammedan *dirhems*, whilst

1. Babelon, *op. cit.*

2. Hazlitt, *Coinage of the European Continent*, p. 186, 298.

3. C. F. Keary, *Catalogue of Anglo-Saxon coins in the British Museum*, Vol. I, Intr., p. LXXVI.

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Christian princes issued in the East *dinars* and *dirhems*, bearing Latin and Arabic legends. Roger II. of Sicily, in whose possessions, Arabic gold coins of the Fatimi type had for a long time been current, was the first to issue gold *ducats* for Apulia, *circ.* A.D. 1150. Under the Hohenstauffen dynasty, Frederick II. (1184-1250) struck gold coins for his Mohammedan subjects, and issued for Brindisi and Messina the remarkable *Augustales* and *Half Augustales*, imitated from the Roman aureus and quinarius, or Byzantine solidus and half solidus. We know at least one of the engravers' names who were entrusted with the cutting of the dies of these beautiful coins : Balduinus, of Amalfi. But to the coining of the *forini d'oro* at Florence, about 1252, is due the general revival of a gold coinage in Europe ; the Florentine piece was copied in France, Germany, and England, by Pope John XXII. (at Avignon), the Kings of Hungary and Bohemia, the King of Aragon, and many smaller rulers. About 1280, Venice began the issue of her famous *zecchini* which continued without interruption for five centuries. A little later, a new silver coin was introduced, first in Northern Europe, the large denarius, *grossus denarius* (gros, grosso, groat, grosch) coined originally at Prague.

The fourteenth century marks an evident progress in the glyptic art ; the money of that period "reflects", says Mr C. Keary¹, "the artistic, specially architectural tendencies of the time". The gold currencies of France, Germany, and England of that century, which has been called the white dawn of the Renaissance, betray a distinct revival of the art of die-engraving. But it is only when we come to the second quarter of the fifteenth century that we notice a decided change, introduced by one of the greatest artists of his time, Vittorio Pisano of Verona, better known as Pisanello, the Father of Italian medallic art, who died *circ.* 1450, and distinguished himself as a painter and sculptor, as well as a medallist. An eager student of classical relics and antiquities, he was the first "to break the hieratic mould which imprisoned mediaeval medallic art in its conventional, stereotyped forms"². His medallions are master-pieces

1. C. F. Keary. *Coins and Medals*, p. 89, 90.

2. Lenormant, *Monnaies et Médailles*, Paris, n. d., p. 242.

of portraiture and workmanship. They are all cast from moulds by the old *cire perdue* process. A model from life was made in wax, and from this model, the mould was prepared into which the metal was poured. Pisanello's medals, of which thirty types are still extant, bear the artist's signature, and some the date of their execution. "They are distinguished", says Mr Warwick Wroth, "(as indeed are all the works of the great medallists of Italy) by their splendid portraiture, which not only reproduced faithfully the features of man or woman, but which also reveals character, and which delights especially to show character only in its nobler traits¹".

Matteo de' Pasti, also of Verona, was one of the most distinguished pupils of Pisanello. To the same school belonged Sperandio of Mantua, the medallist of the Este and Bentivoglio families, Giovanni Boldu, a Venetian, Guazzalotti, also known as Andrea Pratense, Bertoldo, Pollajuolo, justly termed "the precursor of Michelangelo for the vigour and correctness of his studies in the nude²", Nicolo Fiorentino, a pupil of the celebrated Brunelleschi, and others.

All these artists of the Quattrocento excelled in modelling portraits, which combine nobility of manner with technical mastery. They are the great exponents of Renaissance medallic art in its earlier form. "Wer einmal Auge und Sinn an ihren lebensvollen Bildnissen gebildet hat," observes Dr Friedländer, "wird nicht leicht aufhören, immer wieder zu ihnen zurückzukehren, und wird bald neben dem Interesse an den dargestellten Personen dieser merkwürdigen Epoche auch die kunstgeschichtlichen Fragen beachten³". The medallions of the early fifteenth century masters are closely related in their art to the contemporary sculpture and even painting, and distinguished by rare taste; even in the details they bear the stamp and character of fine art, "they illustrate", as Morelli remarks, "the period when

1. W. Wroth, *Coins and Medals*, p. 239.

2. C. F. Keary, *Guide to the Exhibition of Italian Medals in the British Museum*, 1893, p. 11.

3. Friedländer, *Die Italienischen Schaumünzen des fünfzehnten Jahrhunderts*, Berlin, 1882.

it was the principal aim of art to seize and represent the outward appearances of persons and things determined by inward and moral conditions ”.

Towards the end of the fifteenth century, a change took place in medallic style. Caradosso, a celebrated Milanese artist, and Francesco Francia, of Bologna, largely contributed to this reform, and to them we owe the first specimens of medals struck from engraved dies. Under these, in the opinion of Mr Keary, “the medallic art reached its full development and rose, perhaps, to its highest point.” Their works display a remarkable minuteness and delicacy in the execution of details, taking the place of the fine bold workmanship of the earlier medals; a marked decrease in the size of the pieces is also evident, and the art, once so closely related to sculpture, becomes intimately connected with that of the jeweller and gem-engraver. Quite a large proportion of the sixteenth century medallists also practised gem-engraving; thus, Valerio Belli, called Vicentino, who besides cutting one hundred and fifty coin and medal-dies executed a casket of crystal representing various events in the Life of Our Lord; Cesati, surnamed “Il Grechetto,” spoken of by Vasari as the first medallist of his age, and of whose work Michelangelo expressed the opinion that “Art could not advance further”; and, even better known than the two preceding artists, is Benvenuto Cellini, the typical Renaissance craftsman, famous for the versatility of his talent and genius as well as for his extraordinary and adventurous life.

The names of Giovanni Antonio de’ Rossi, the two Pogginis, Annibale Fontana, Leone Leoni, on whom Charles V. conferred a knighthood, and Giacomo da Trezzo, who was employed by Queen Mary I. of England, are familiar to students of medals and gems alike. Vittore Gambello, called Camelio, and Giovanni Cavino of Padua, became famous for their fine imitations of antique coins. Pomedello of Verona attained high excellence, although his works are not very well known, and Andrea Spinelli of Venice imitated in his style the productions of the fifteenth century. Gian Federigo Bonzagna, surnamed Parmigiano, is remembered as the author of the medal commemorating the massacre of St Bartholomew; Pietro Paolo Galeotto, who worked for the Papal Court at Rome deserves to be mentioned here, and more so, Pasto-

rino, of Sienna, who “confined himself almost exclusively to portraiture and very nearly perfected this branch of art¹. ”.

Of the long list of gem-engravers who distinguished themselves during the Italian Renaissance, Benedetto Peruzzi is the earliest on record. He was a Florentine, and lived *circ.* 1379. “Florence”, says Mr. Gardner, “was the centre of the Humanism of the Renaissance, the revival of Grecian culture, the blending of Christianity and Paganism, the aping of antiquity in theory and in practice”. The passion for collecting antiques and gems in particular, at the beginning of the fifteenth century whilst increasing the demand for them, led engravers to imitate them, and thus the glyptic art received indirectly its first impulse. Foremost amongst the great patrons, who gave their attention to the works of the gem-engravers, we find Cardinal Barbo, who became Pope Paul II. (1464-1471), Cardinal Scarampi, Cardinal Francesco Gonzaga († 1483), and above all, the far renowned Lorenzo de’ Medici (1448-1492), whom M. Müntz calls “The Arbiter of Taste”. Lorenzo surrounded himself with the *élite* of contemporaneous artists, and “few men have been more keenly alive to beauty in all its manifestations, physical and spiritual alike². ” Patronized by this magnificent prince were Brunelleschi and Donatello, the two great Florentine leaders of art, the latter of whom is said to have practised gem-engraving. Domenico Compagni was employed at Milan by Duke Lodovico Sforza. Giovanni Bernardi, of Castalbolognese, whose name appears also as a medallist, served in turn Alfonso, Duke of Ferrara, Cardinals Ippolito de’ Medici and Giovanni Salviati, Pope Clement VII., and Cardinal Alessandro Farnese. In the first rank amongst Renaissance stone-cutters we meet with the names of Niccolo Avanzi, under whom Matteo del Nassaro was trained. Caraglio, best known by his works for Sigismund I. of Poland, Marmita the Elder, of Parma, and his son, Lodovico, Dordoni, Pier Maria da Pescia, who also engraved coin-dies for Pope Leo X. (1513-1522) and was a contemporary of Raphael and

1. C. F. Keary, *Guide etc.*, p. xvi.

2. Edmund G. Gardner, *Florence*, 1900, p. 102, 91.

Michelangelo; Clemente Birago, a *protégé* of Philip II of Spain; Gasparo and Girolamo Misseroni, and others.

In France, gem-engraving found in Francis I. a keen admirer and warm supporter. He obtained the services of some of the best Italian artists, including Cellini, who sojourned in France from 1540 to 1554, and Matteo del Nassaro, employed at his court as early as 1515. The most conspicuous glyptists of the subsequent reigns, until Henry IV. were : Olivier Codoré, Julien de Fontenay, and Guillaume Dupré.

France owes to an Italian also, her first portrait-medal : that of Louis XI., executed by Francesco Laurana, at Aix. It may, however, be of some interest to note that in 1451, already, a medal commemorating the expulsion of the English, after the fall of Bordeaux, was issued by some patriotic financier, whom Lenormant supposed to have been no other than Jacques Cœur¹. The first French cast medal bearing an effigy is that representing Charles VIII. and Anne of Brittany, made at Lyons in 1494 by the goldsmith Louis Le Père, instructed by his son-in-law, Niccolo Spinelli of Florence. In 1500, Nicolas le Clerc and Jean de Saint-Priest modelled a medal of Louis XII. and Anne of Brittany. Jean Marende of Bourg-en-Bresse executed another of Philibert le Beau and Margaret of Austria, in 1502. The medal commemorating Louis XII.'s entry into Tours, 1501, which was the work of Michel Colomb and Jean Chapillon is equally interesting, and offers, in common with the preceding medallic productions, distinct characteristics from the contemporaneous Italian style of art. Of Francis I., there is a well-known portrait-piece by Benvenuto Cellini, and a pattern testoon by Matteo del Nassaro. Under the following reigns, another Italian artist, Giacomo Primavera, signed a large number of French medals, amongst which we find portraits of Catherine de' Medici, the Duke of Alençon, Charles of Lorraine, Christophe de Thou, Ronsard, and even the English Queen Elizabeth, and Mary, Queen of Scots. To Germain Pilon is generally attributed a series of large Portrait-medallions of Henry II., Catherine de' Medici, Charles IX., and Henry III. But the artist who attained the highest

1. Lenormant, *op. cit.*, p. 275.

fame was Guillaume Dupré, of whom it has been said that he never had his equal¹; he certainly merits the first rank amongst French medallists² for his wonderful medallie portrait gallery of the reign of Henry IV.

In Germany, Peter Vischer introduced at the beginning of the sixteenth century the Italian practice of casting medals, although we have to look for the origin of Medallie Art in that country to the much earlier craft of wood-carving³. It is quite easy to follow the gradual evolution from the portrait in wood or lithographic stone to the impression engraved on metal. In consequence, German Renaissance Medallie Art bears a distinctly national character. Some of the early Nuremberg and Augsburg productions are marvels of delicacy and minuteness and more resemble exquisite cameos. One personality towers above all others during that fruitful period; it is that of Albrecht Dürer, the Father of German Art, who, whether he did medal work or not, exercised a vast influence on that particular branch of the Fine Arts. "As painter, as author, as engraver or simple citizen", remarks a recent writer⁴, the more we know of him the more we are morally and intellectually satisfied⁴. "

.....
Here, when Art was still Religion, with a simple, reverent heart,
Lived and laboured Albrecht Dürer, the evangelist of Art;
Hence in silence and in sorrow, toiling still with busy hand,
Like an emigrant he wandered, seeking for the Better Land.
Emigravit is the inscription on the tomb-stone where he lies;
Dead he is not — but departed, — for the artist never dies.

(*Longfellow.*)

In the galaxy of German medallists of this glorious epoch shine the names of Hans Krug, Hans Schwartz, Peter Flötner, now considered as the author of numerous medals and lead models, Hans Dollinger, Friedrich Hagenauer, Lorenz Rosenbaum, Jakob Sampfer of Zürich, Hans Reinhard the Elder Hieronymus Magdeburger, Hans

1. Natalis Rondot, N. C., p. 4180.

2. F. Mazerolle, *Dupré*, Grande Encyclopédie.

3. Erman, *Deutsche Medailleure*, Berlin, 1884.

4. Headlam, *Nuremberg*, p. 177. 72.

Reimer and Jakob Binck. As Florence had a Lorenzo de' Medici, so did the mediaeval German towns have a Maximilian, who always showed himself a protector of artists, and we are ready to admit that his patronage and his keen interest in art and literature have been partly responsible for the good work of this period". Most of the early German medals were cast from models in stone or wood, and then chased by the artists, who brought to this work all the qualities of refinement and "vigorous realism"¹ that are now so much admired.

To the second half of the sixteenth century, or beginning of the seventeenth, belonged Valentin Maler, Hans Reinhard the Younger, the brothers Jamnitzer, Tobias Wolff, Nicolaus Schwabe, Jakob Gladehals, Heinrich Knopf, Christian Maler, Sebastian Dadler, Caspar Enderlein, Gottfried Leygebe, and a number of anonymous artists, whose productions exhibit in general little individuality and merely follow traditional methods in manner and execution. German Medalllic Art may be said to have perished during the commotions of the Thirty Years' War².

The Dutch medals of the sixteenth century, with few exceptions, are of little artistic interest, though of great value as historical mementoes. One of the earliest Flemish masters was Quentin Matsys, whom the writings of M. Camille Picqué and Dr Simonis have lately brought into relief. He was succeeded by Stephen van Holland, who resided for a short time in England and produced very commendable portrait-medals, Conrad Bloc, Hendrik de Keyser, J. Zagar, Jan de Montfort. Waterloos, Pieter van Abeele, Jerian Pool, Müller, Lutma, Jan Smeltzing, Jan Boskam, and Jan Luder, all of whom depicted current events on their medals and profusely portrayed William the Silent, Prince Maurice, the brothers De Witt, Van Tromp, de Ruyter and many other celebrated personages up to the reign of William III. of England.

Closely allied to the Dutch were the English medallists of the sixteenth, seventeenth, and eighteenth, centuries. The medallic series began under Henry VIII. A portrait-medal of this king

1. W. Wroth, *Coins and Medals*, p. 247.

2. Stanley Lane-Poole, *Coins and Medals*, p. 248.

exists, which was evidently copied from a painting by Holbein; another records this ruler's proclamation of supremacy over the Church, and is dated 1545. The cast and chased portrait-pieces of Sir Thomas More, Thomas Cromwell, Earl of Essex, and Anne Boleyn were probably all the work of foreign artists. Trezzo executed at Madrid some portrait-medals of Mary, and also of Philip, which are signed. Of Elizabeth most of the medals exhibit Dutch workmanship and illustrate events of her reign; the name of Stephen van Holland occurs as that of the engraver of a series of medallic portraits, dated 1562¹. Another artist, Simon de Passe, who flourished under James I., is known by a number of very fine jetons and portrait-plaques (stamped in imitation of engraving) which were largely imitated in the Low-countries. But the latter end of the reign of Charles I. and the time of the Commonwealth mark the best period of English Medallic Art. It was the age of Nicholas Briot, the reformer of the coinage, Thomas Rawlins, Abraham and Thomas Simon, whose productions "are fitted to take the first rank in the national series²", Blondeau, and Ramage, known by their beautiful pattern coins. Of all these great artists, Thomas Simon was the greatest. His famous "petition crown" alone would have been sufficient to secure his name from oblivion, but this fine specimen of the engraver's art is only one of a long list of master-pieces. His portrait-medals are remarkable by the originality and power of the modelling, the strong feeling of individuality combined with delicacy of execution. After the Restoration, Pieter van Abeele, Müller, and the Roettiers worked for Charles II.; James II. employed George Bower and John Roettier, and conspicuous under the reigns of William and Mary, William III., and Anne, were several Dutch medallists, Jan and Martin Smeltzing, Jan Luder, Jan Boskam, George Hautsch, and John Croker. With the accession of the House of Hanover, German artists found their way into this country: Hannibal, Tanner, the Swiss J. A. Dassier, J. G. Holtzhey, Natter, and C. H. Küchler, whose medals form an uninteresting

1. H. A. Grueber, *Guide to the Exhibition of English Medals in the British Museum*, London, 1891.

2. H. A. Grueber, *op. cit.*, p. ix.

record of plodding industry confined within narrow limits. To the latter end of the eighteenth century belonged Richard Yeo, Thomas Pingo, and J. G. Hancock. Some of the best coins and medals of that period were struck at the Soho Mint, Birmingham, where Matthew Boulton, aided by talented collaborators like J. P. Droz and his colleagues, greatly improved the coining-process by introducing new machinery and inventing the press, which is still in use at the various Mints in England and abroad. In 1815, an Italian engraver, Pistrucci, was engaged at the Royal Mint; appointed Chief-engraver two years after, he was promoted in 1828 to the post of Chief-medallist to the King. His coin-dies are the finest of modern times, and he excelled also as a gem-engraver, in which art his contemporaries, Marchant, and Burch, deserve especial mention. Pistrucci's successor at the Mint was William Wyon, who came from Birmingham and is justly regarded as the best English medallist of the nineteenth century. Other members of the Wyon family were employed on the coinage until recent years; the present engraver at the Mint is Mr. G. W. de Saulles, a pupil of Joseph Moore, a clever artist, and to use Mr. Spielmann's own words, "the most expert man in England in the use of the graver." The names of Stothard, Barber, and Adams should not be omitted here. Mr. Pinches has done very good work, and an excellent young medallist, Mr. Frank Bowcher, a pupil of Roty, is, after Prof. Legros, the chief exponent in this country of the new French style. Deserving of notice are the latest productions of Messrs. Spink and Son, which compare favourably with the best foreign works. This firm's medal factory is furnished with the newest patterns of presses and machinery (including the reducing-machine, which is almost the only one in use in this country besides that at the Royal Mint), and with the collaboration of talented artists, like Mr. Bowcher, it should become an appreciable factor in the direction of a revival of medallic art in England.

Not without reason has it been remarked that since the Renaissance the art of gem-engraving has suffered comparative neglect and ceased to be encouraged, if we except the period of classic revival under the first French empire and our own times which may be justly proud of such names as René Lalique, and his contemporaries. In France, after the reign of Henry IV., we do not meet

with any artist of note until we come to Jacques Guay, who worked for Louis XV. and trained a fair pupil, M^{me} de Pompadour, whose signature appears on some engraved stones. The court of Rudolf II. of Austria, at the beginning of the seventeenth century, became a centre of the artistic world; this worthy successor of Maximilian extended his protection to the Italian Misseroni, and his children, Alessandro Masnago, son of the Milanese Antonio Masnago, all very noted artists; and at about the same epoch flourished Lucas Kilian, surnamed "the German Pyrgoteles" Schwarzen, Höfler, Daniel Engelhard, Lehmann, and Schweizer, the author of a fine cameo-portrait of Ferdinand II., 1643. In Italy, Calabresi made himself conspicuous under Pope Gregory XIII. by a master-piece which procured for him the cancelling of a sentence of imprisonment for life which he had incurred for murder. The Sirletti family at Ferrara and Rome executed numerous portraits and a series of reproductions of antique statues in precious stones. Andrea Borgogne and Sfefano Mocchi of Florence, Domenico Landi of Lucca, Giovanni Costanzi and his son, Carlo Costanzi, were perhaps the best Italian glyptists of the seventeenth century, whilst to the eighteenth belonged L. M. Weber, Santini, Cavini, Girolamo Rossi, Pichler of Naples, whose descendants, John Pichler and Louis Pichler, especially the latter, gained such reputation, that their works were passed as antiques, Francesco Borghigiani, and the Germans Ph. Christ. de Becker, Dorsch of Nuremberg, Tuscher, Abraham of Berlin, Louis Siriès, patronized by Maria Theresia, and Natter, the last of whom worked in turn in Holland, Switzerland, Italy, England, Denmark, Sweden, and Russia, where he died in 1763, leaving a large number of gems which betray the hand of a practised engraver and most skilful artist. Gottfried Kraft of Danzig, known at Rome as "il Tedesco", was his principal pupil. In England, Thomas Simon, whose two finest works are portraits of Cromwell and Lord Clarendon, was followed by Reisen, an engraver of Danish origin, Claus, Smart, Wray of Salisbury, Seaton, a Scotchman, Marchant, the two brothers, Charles, and William Brown, Harris, Burch, and in the early part of the nineteenth century, Pistrucci, the most successful, "as far as pecuniary remuneration is concerned", of English gem-engravers. Under the First Empire, Mayer Simon, a pupil of

Jacques Guay, and great-grandson of Thomas Simon, enjoyed the patronage of Napoleon; his brother, Jean Henri Simon, and nephew, J. M. A. Henri Simon, worked for Louis XVIII., Charles X., and Louis-Philippe. Jeuffroy, the medallist, and a little later, Girometti and the two Cerbaras at Rome rose above their contemporaries, if we only take the quality and not the quantity of their works in question. In modern times, Adolph David, the author of the beautiful cameo representing the apotheosis of Napoleon I., Galbrunner, B. Hildebrand, G. Thonnelier and H. François, have given a fresh impulse to the art, whilst a very pronounced progress was noticeable in the fine exhibits of the well-known firms of Froment-Meurice, and Falize, and above all in that of M. René Lalique, at the 1900 Paris Universal Exposition¹.

If we now again turn to medal-engraving, we find that in Italy, from the seventeenth century to the present day, the art has remained stationary. The Papal series ranks probably highest in merit. The best known medallists who have worked at the Roman Mint are : Gaspare Mola, employed also by the Medici family, Kornmann, Vitali, the Hameranis (Alberto, Beatrice, Ermenegildo, Gioacchino, Giovanni, and Ottone), connected with the coinage of the Popes for upwards of a hundred years, Lucenti, the Travanis, Guglielmada, Laurenzano, S^t Urbain, Borner, a native of Lucerne, Ortolani, Pozzo, Selvi, Weber, Marcantonio di Gennaro, Schwendimann, Corazzini, Cropanese, Mercandetti, Lavy, Manfredini, the last three who also worked for Napoleon I., Putinati, Girometti, Giuseppe, and Niccolò Cerbara, Fabris, Donadio, Bianchi, and lastly Speranza, who is the present chief-engraver at the Royal Mint of Rome. With few exceptions, where some artists surpassed themselves, the medals and coins of these engravers are of commonplace design, though careful execution, but not worthy of the glorious traditions of Italian Renaissance. Within the last few years, some artists have produced medals in the modern French style, which are of great credit to them; the Johnson die-sinking estab-

1. Babelon, *La gravure en pierres fines*, Paris, 1894

lishment at Genoa deserves mention for its efforts to raise the art in Italy.

The state of lamentable mediocrity which we have observed in Italian die-sinkers of the last two centuries is characteristic also of German and Austrian medallists of the same epoch. The Thirty Years' War seems to have killed the art once so flourishing under the fine old Nuremberg and Augsburg masters. Only now and again do some rays of genius glimmer in the general night of art, and as it went on, instead of improving, it grew worse. The same conventional types satisfied generation after generation; even the fine designs of the Renaissance in the hands of servile imitators became lifeless copies stiff in outline, and devoid of the very essence of art. Sebastian Dadler, Valentin, and Christian Maler, were held in high esteem by their contemporaries, but we now look at their medals with a different eye; Raymund Faltz worked also in Sweden and in France; Höhn was employed at the Polish court and P. H. Müller was a very fertile die-sinker. After these came, in the eighteenth century, P. C. Becker of Coblenz, a gem and medal-engraver, ennobled by the Emperor Charles VI. Bengt-Richter, Daniel Warou, Christian Wermuth, one of the most reputed artists of his time, G. W. Vestner, J. C. Koch, Peter Paul Werner, medallist to King William I., of Prussia, Ad. Rud. Werner, Schäffer, Natter, already mentioned as a good gem-engraver, Dubut of Dresden, Oluf Wif, a Norwegian, Ehrenreich Hannibal, die-cutter at the Clausthal Mint, Matthias Donner, J. W. Höckner, Marl, Häsling, Lambelet, Konrad Böhrer, Martin Holtzhey, who resided at Amsterdam and executed medallic work for England, Widemann, medallist to Maria Theresia, Krafft, Wirt, Vinatzer, Baldenbach, Stieler, Krüger, Höckner, Georgi, Abramson, D. F. Loos, Anton König, J. J. G. Stierle, Schega, Oechslein, Götzinger, Bückle, and in the present century, H. F. Brandt, employed at the Berlin Mint from 1817 to 1845 and a pupil of J. P. Droz, J. L. Jachtmann, Gottlieb Götze, Held, Pfeuffer, J. Karl Fischer Voigt, who engraved the beautiful series of Bavarian medallic thalers of Ludwig I., Dallinger, Burgschmied, Ant. Fr. König, Joh. Veit. Döll, Lang, Harnish, Pichler, John Daniel Böhm, the father of Sir J. Edgar Böhm, designer of Queen Victoria's 1887 Jubilee coins, Peter Bruckmann, F. Helfricht, and Angelika Facius. The firms of Lauer at Nuremberg,

Drentwett at Augsburg, Nolte at Berlin, Mayer at Stuttgart, Pittner, and Christelbauer at Vienna, have flooded Europe during the last fifty years with more or less inferior productions, that can only be compared with those of our own Birmingham school of die sinkers. Amidst this deplorable state of artistic poverty, it is quite a relief to turn to the works of some great artists, who have given Austria the second rank after France for excellence in medal-engraving. At their head is the celebrated Viennese master, Anton Scharff, whose career offers an extraordinary variety of effort and accomplishment until he reached the acme of skill and perfection of style. Some prefer his style to that of the French medallists, others criticise him for a certain hardness of outline and overdoing of detail, but whatever our opinion may be, we must recognise in this artist a superior talent, which makes itself manifest by an emancipation from the formulas of routine and a return to the direct study of Nature, the only true teacher. Imbued with the same spirit are his pupils, Marshall, and Breithut, whilst Pawlik, and Josef Tautenhayn jun. belong to the rivalschool, whose leaders Prof. J. Tautenhayn, Stephan Schwartz, and before them Carl Radnitzki, have so worthily represented in recent times medallic art in Austria. Some rising German artists, Hugo Kaufmann, Bosselt, Kowarzik, Börsch, and others, may be said to follow a middle course between the French and Austrian methods and styles.

Russias's medallic history began with Peter the Great, under whom worked Timothy Ivanow. This engraver has left a large series of commemorative medals illustrating the principal episodes of that eventful reign. German artists, the two Wächters, Jodin, J. B. Gass, J. G. Jäger, and Karl Leberecht were employed in turn at the St Petersburg Mint during the second half of the eighteenth century and the early part of the nineteenth found an Empress, Maria Feodorowna, and a nobleman, Count Feodor Tolstoï, in the first rank of gem and medal-engravers.

In Denmark, Sweden, and Norway, Karlsten, Meybusch, Schneider, Meier, the Swiss Hedlinger, Dan. J. Adzer, Gianelli, K. G., and Daniel Fehrmann, Ljungberger, Enhörning, Christensen, Krohn, Petersen, and Leah Ahlborn were the best medallists of the last two centuries. The brothers Wiener of Brussels, and their predecessor Theod. Victor van Berckel are

the most conspicuous names amongst Belgian artists of the last hundred years.

Switzerland can boast of a long series of celebrated medallists, beginning with Jakob Stampfer of Zurich in the sixteenth century, and including the names of Fechter of Basle, Peter Paul Borner of Lucerne, the Papal engraver, Jean and Jacques Antoine Dassier, Johann Karl Hedlinger, Justinus de Beyer and Gessner, the two Mörikofers, Schwendimann, Salmson, Stedelin, Huber, Jonas Thiébaud, J. P. Droz, H. F. Brandt, Antoine, and Hugues Bovy, the last of whom represents with F. Homberg, F. Landry and Hans Frei, modern medallic art in this country. Prof. Landry of Neuchâtel, and the rising young artist Hans Frei of Basle take the lead; their beautiful plaquettes and medals display originality and independence, a fresh imagination allied with fine technical skill; they have benefited by the teachings and example of their great French and Austrian contemporaries and are striving to produce in Switzerland a reaction in the feeling of the modern school.

Guillaume Dupré's immediate successors in France followed in his footsteps. The first on record, Nicolas Briot, worked at the Paris Mint, before coming over to England, and cut dies for the early coinage of Louis XIII., which are of exceptional beauty; not only was he an excellent engraver, but his chief title to fame is perhaps his invention of the coining-press, which was an improvement on the mill introduced from Germany by Aubin Olivier, under the reign of Henry II., *circa* 1550. Claude Warin, an engraver at the Mint of Lyons (+ 1654) produced large cast portrait-medallions, which are still greatly admired, and Jean Warin, the Engraver-general of coins, a native of Sedan, was distinguished by Richelieu's favour, and is styled by Lenormant, "the greatest medallist and coin-engraver of the seventeenth century after Dupré"; he modelled a number of portrait-medallions in his master's style, and cut very fine dies for the later currency of Louis XIII. and earlier issues of Louis XIV. Under the "Grand Monarque's" eventful reign, the large series of medals, known under the name of "Histoire métallique du règne de Louis XIV" was undertaken by Mager; the medallists Bernard, Chéron, Delahaye, Dollin, Molart, Roussel, Joseph Roettier and many others contributed to it. Apart from their historical interest, these medals are of little

merit. Several members of the Roettier family, Jean Duvivier, and his son, Benjamin, illustrated the latter end of Louis XIV.'s reign, and those of Louis XV., and XVI. After 1791, Augustin Dupré became the chief medallist and coin-engraver of the Revolution, but was replaced at the Paris Mint by Pierre Joseph Tiolier in 1803. To the Napoleonic era, we owe another extensive series of medals, which may be termed "historic vouchers of one of the most remarkable periods of the world's history"¹. This medallic gallery was executed under the direction of Denon, whom Napoleon had appointed Director of the Medal Mint; the artists Andrieu, Brenet, Depaulis, J. P. Droz, Galle, Gatteaux, Gayrard, Jaley, Jouffroy, Jouannin, and Tiolier signed the best productions of the First Empire, and some of their names appear also as contributors to "Mudie's Series of National Medals" which records English successes during the French wars. The medal-engravers Desboeufs, Domard, J. J. Barre, Bovy, and most of their pupils continued in the traditions of their predecessors of the early part of the century, selecting in preference classical subjects, and regarding the medal only in its utilitarian character, totally forgetful of the fact that routine is not Art and that genius always frees itself from conventional rules and the stiffness of cold formality.

David d'Angers seems to have been one of the first to again apply sculpture to medallic art; he was the forerunner of the modern school and reviver of the lost art of the Italian Renaissance. In his portrait-medallions, we admire his great powers of observation and the intellectual and moral individuality of his subjects. With this artist began the modern movement, which M. Roger Marx² has summed up in such a masterly way that, to do justice to the champion of contemporary French medallists, he deserves being quoted almost in extenso.

"The initiative of David d'Angers deserves to be recognised with special emphasis. Oudiné's distinction lay in hastening, as much by his teaching as by his own example, the enfranchisement of an art which, since the days of the First Empire, had been con-

1. Edwards, *The Napoleon Medals*, London, 1828.

2. *Studio*, Vol. XV, no 67, p. 19 sqq.

fined to the reproduction of other people's fancies. Then came Ponscarne, a teacher of eminence from whose studios emerged many a pupil of note, and who understood the art of adapting to medal-work the principles of low-relief, by subjecting it to the unifying bonds of the *enveloppe*; whilst later, the work of the medallist was in due course endowed with feeling and grace and emotion by Chapu and Degeorge. These salutary and decisive influences, far from weakening the prestige of the leaders of modern glyptics, tend rather to explain the cause of their renown. The powers of men like Roty or Chaplain stand out the more prominent as they mark the logical conclusion, the result of half a century of labour and research. There is an abundance of contrast between the works of the two men; and the diversity of talent shown by these leaders, whilst adding considerable lustre to the present movement, is also an incentive to fresh rivalry between them. Chaplain is remarkable for his force. His works gain fulness by the boldness of their plan, their sober style of draughtmanship, and the pronounced fondness of their author for powerful figuration. He is above all a rigorously truthful portraitist excelling in the characterisation and the definition of the male physiognomy. His series of portraits of the members of the Academy of Fine Arts deserves henceforward to be regarded as classic. M. Roty's art reveals other phases of French thought. More sensitive and more imaginative than M. Chaplain, and more solicitous of grace and distinction, at once ingenuous and subtle, he recalls Proud'hon, inasmuch as, like him, he has the gift of realising, arousing, and making evident at the first glance the meaning of the most abstract generalities. In his allegories, as in his symbols of faith and love and maternity, poetry and truth are delightfully mingled. His whole work proclaims and sings the beauty of womanhood, now revealed quite unclothed, now the contour of the form left to be divined beneath the airy flutter of well-nigh transparent draperies. These garments, flowing in harmonious folds, have been compared to those seen in Grecian statuary, and in the *coroplastes* of Tanagra. It would be more correct to say that M. Roty has rejuvenated the art of antique drapery, and has derived therefrom many exquisite effects. His, too, is the credit of having restored to honour the *plquette*, which would seem to have lost its use since the Renaissance.

“ In chronological order between M. Chaplain and M. Roty comes the late M. Daniel-Dupuis, somewhat less original than the others, but most happily gifted, and endowed with abundant “ go ”, combined with an easy grace. Whilst students at the Ecole des Beaux-Arts, these three artists (who have been called upon by the third Republic to furnish the models for the new coinage, secured the Prix de Rome in 1863, 1872, and 1875 respectively ; and they have been succeeded at the Villa Médicis by quite a constellation of artists : Bottée (1868), Patey (1881), and Vernon (1887), who, rich in the experience of their predecessors have themselves also helped to revive the classic tradition. Several artists there are who, although unsuccessful in the competition for the Prix de Rome — Yencesse, Alexandre Charpentier, and Nocq, for example — have nevertheless remained true to the glyptic art ; others, too, there are who, by dint of novel experiments, have helped to promote its full expansion. The names of Levillain and Heller stand out prominently. These artists have, in their altogether different ways, produced works of equal individuality, the one in modernising the antique, the other in bringing back with him, after his stay in America, the cult of militant originality.

“ No one denies the influence of the contingent of medallists formed at the Ecole des Beaux-Arts, but other talents have flourished outside the studio on the Quai Malaquais. Lechevrel, Mouchon and Vernier constituted themselves medallists, with no official patent, and their efforts are far from being insignificant. One can never afford to be indifferent in the case of an artist who, so to speak, has formed himself. One is astonished and delighted to see how absolutely free from imitation is the style of Deloye, playful and witty; like that of the *peintres galants* of the eighteenth century ; how fresh in manner are Peter, the portraitist and depicter of animals, and Alexandre Charpentier. In the work of the latter, convinced and ardent “ naturalist ” that he is, one finds no groups of figures, no allegories, but “ notes ” of attitudes, and gestures and movements, studies of the human body nude, and in action, which serve to incarnate the sentiment of the work and evoke its significance in the completest fashion.

“ Although Alexandre Charpentier has thrice been “ isolated ”, having in 1878, 1881 and 1884 undergone the tests demanded for

the obtainment of the *Prix de Glyptique*, he has shown himself to be at least equally gifted as a modeller of figures and high-relief work. We need not be astonished at this double talent, which, after all, is not uncommon. Barye and Chapu, who owe their fame to their statuary, commenced as medal-engravers and obtained the former a "Mention" and the latter a second Grand Prix in the "Concours de Rome", an interval of thirty-two years elapsing between the two events. Much more frequent still is the case of sculptors who have devoted themselves to glyptics, just as certain painters cultivate etching or lithography or engraving, their creations differing from those of the true "professionals" in that they preserve a certain freedom in one and in appearance. Thus it is that Maximilien Bourgeois, Frémiet, Jean Dampet, Joseph Gardet, and Pierre Roche have given rein to their instincts, and have displayed the very essence of their originality in fresh and charming work.

"The reflex action of this glyptic work on art industries is very curious to note. Ornament workers in all ages have willingly undertaken to act as medallists, in the course of their mission as embellishers of materials, and as part of their task as jewellers; and to-day such men as Brateau, Lalique, C. Marioton, Legastelois, and Joindy worthily carry on the tradition left behind by Morel-Ladreuil, Vechte, and Jean Garnier. On the other hand, many medallists are doing most brilliant ornamental work. To Roty we are indebted for bracelets, comb-tops, mirror-backs, and cups; to Levillain for dishes, vases, and basins; to Heller for covers and table-plate, sometimes fantastic, but always interesting; Vernier produced brooches, and Mouchon goblets, Bottée contributed an admirable carved cigar-holder, while Nocq and Charpentier are responsible for numerous objects of all sorts, each marked with the stamp of profound originality. The future should take heed of the value of these works, and be grateful to the medallists for having by their co-operation hastened on the revival of gold and silver-smith's work, of upholstery, of binding, and indeed of each one of what may be called the domestic arts.

"Finally, even the painters themselves, like every one else, have been anxious to further the expansion of glyptic art — that art which goes midway towards painting — by creating effigies well calculated to attract, when signed by such names as Legros,

Michel Cazin, Prouvé, Raffaelli and Guérard or by that of the creator and leading exponent of the modern illustrated poster, Jules Chéret."

I have noticed elsewhere that an important factor to the present Renaissance of the medallic art was the introduction into general use of the *Reducing Machine* invented by Contamin, and improved upon by Hill, Ledru, Tasset, and Janvier. In the article already quoted from, M. Roger Marx tells us : " Save in very rare instances, our medallists make a large model of every work, and this model is then reduced to the size required by the *tour à réduire* or reducing apparatus. The improvements constantly being made in this machine have induced artists to cease engraving their coins, and thus save themselves much slow and difficult labour. The advantages secured by this method are numerous, notably mechanical precision of constant regularity, together with sense of security in knowing the work of reduction is carried out under the supervision of M. Paulin Tasset and M. Janvier, who are not only artist-engineers but trained medallists as well... To judge by results, this acceleration in the technique would seem to have had no inconsiderable effect in promoting the work of medal-engraving. Fortune has willed it that France should possess a craftsman whose share in the production of the medal is equal in importance to that of the medallist himself; for the cast medal owes no less to M. Liard than does the stamped medal to M. Paulin Tasset. One must also remember the assistance given to medallists by M. Rivaud, a galvanoplastic worker of rare merit, and by M. Doppler, a plater and gilder, ever keenly on the look-out for curious *patines*. One is able to realise, in view of this combination of valuable assistance, how great are the facilities offered to the French medallist in the exercise of his art. "

We have now come to the end of our rapid survey of the various phases of grandeur and decadence that the glyptic art has undergone through the course of centuries. Fashions change, times alter. The glorious past, when beauty in its highest expression found in the Greeks its most perfect and immortal exponents; the dark epoch of mediaeval barbarism; the truly golden age of the Italian Renaissance; the *grand siècle* of Louis XIV; the Napoleonic era; all have been and gone. But our own generation has seen a won-

derful revival of the art; and posterity may at some distant day look on the productions of our modern artists with an admiration akin to that evoked in our own souls by the contemplation of the chefs d'œuvre of the old Syracusan masters of over 2000 years ago.

ETNA matures e'en now the golden purple wine,
Of which, in days long gone, Theocritus drank deep;
Yet vainly would the poet now his vigil keep
For those of whom his verses sang the grace divine.
Fair Arethusa, by quick turns an honored bride
Or slave despised and spurned, losing her clear-cut face,
Finds mingled in her veins, of Greek blood scarce a trace,
But Saracenic fire, with lordly Angevin pride.
Time ruins all. O'er shattered tower and shrine we muse.
Bright Akragas lies shadow-like, while Syracuse
Sleeps neath the azure shroud of her indulgent sky.
Alone the metal, which love's skill could glorify,
Has kept, in full perfection on a coin displayed,
The deathless beauty of a pure Sicilian maid ¹.

L. FORRER.

1. From *Les Trophées*, by J. M. de Heredia, translated by F. S. B.

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VOSSBERG. — *Münzgeschichte der Stadt Danzig.*

WALPOLE, HORACE. — *Anecdotes of Painting.*

WEBER, Dr F. PARKES. — *English Medals and Medallions of the nineteenth Century by foreign Artists*, London, 1894. 8°.

WELCH, CHARLES. — *Numismata Londinensia*, London, 1894. 4°.

WEYL, ADOLPH. — *Die Jules Fonrobert'sche Sammlung überseeischer Münzen und Medaillen, &c.* Berlin, 1877. 8°.

WYON — *Great Seals of England*, London. 1887. Fol.

ERRATA

Page viii, line 21, read : clue, instead of : due.
— — — 26, — Medieval, — — Medieval.

Page 68, under illustration, read : Valerio Belli, instead of : Valeris Belli.

— 207, — (no 1), — Testone of Lodovico M. Sforza.

— — — (no 2), — Testone of Giangaleazzo Maria Sforza
and Lodovico Maria Sforza il Moro.

— 398, line 13, — and instead of : end.

— 434, under illustration (no 2), and line 15 read : General Elliot, instead of :
Lord Elliot.

BIOGRAPHICAL NOTICES OF MEDALLISTS

*Coin, Gem, and Seal Engravers, Ancient and Modern,
with References to their Works.*

B.C. 500 — A.D. 1898

(Including the names of several hitherto unpublished Artists.)

The revival of taste for Medallic Art is making itself increasingly felt, thanks to the beautiful works of the modern School of Engravers and Modellers, and the recent invention of the *Reducing Machine*, a wonderful application of industry to art. The development and simplification of the process of medal-making has brought a number of excellent artists to the front, who are now producing works of such merit that even the Masters of the Renaissance period are being, to say the least, rivalled. The Medallist needs no longer to be an engraver; plaster models serve for the taking of bronze casts, and if struck medals be required, of steel casts; the reducing machine produces the convex dies, or punches direct from these, so that the old process of copying, with graving tools, from the artist's model, can now be dispensed with. It is not surprising therefore that the Medallic Art, which for centuries has been more or less neglected, should now receive so much attention from the general public. This has led numismatic writers, especially in France, to bring the works of the Medallists more conspicuously before their readers. As we mentioned in a recent article in the *Numismatic Circular*, a new magazine, the *Gazette numismatique française* was started in 1897, devoted principally to Medallic Art; other works have appeared lately, as, Dr F. P. Weber's, *Medals and*

Medallions of the nineteenth century, relating to England, by foreign Artists, London, 1894. — Roger Marx, *Les médailleurs français depuis 1789*, Paris, 1897. — *Cent ans de numismatique française*, 2 vol. in folio, 1893-95. — F. Mazerolle, J. C. Chaplain, *biographie et catalogue de son œuvre*, 1897. — Ph. Gille, *L'École moderne de Médailleurs français*, *Revue Encyclopédique*, 1892. — Alf. Lichtwark, *Die Wiedererweckung der Medaille*, Pau, 1895-96. — Vict. Champier, *Médailles et Plaquettes contemporaines*, grande Dame, 1896, etc. — *Art et Décoration*, April & November 1897. — *The Journal de St Petersburg*, 1889 and 1891. — *The Neue freie Presse* of Vienna, 1892. — *Die Kunst für Alle*, 1895. — *The Studio*, 1896. — *The Zeitschrift für bildende Kunst*, 1896, — and other magazines have during the last few years called the attention of their readers in various countries to medallists and their works.

With the same object in view and to assist students who have not access to the numerous and voluminous treatises dealing with this subject, we propose publishing here a series of articles on the medal-, coin-, gem-, and seal-engravers, both ancient and modern. We shall give a short biographical notice of all the more important ones and a list of their principal works. Without going into any unnecessary details and abstaining from lengthy criticism, we will endeavour to be as complete as possible and shall make use for this purpose of every source of information at hand. Under each head, we shall mention the works we have consulted and acknowledge any communication on the subject we may be favoured with from correspondents. It will give us pleasure to rectify inaccuracies and omissions that may be brought to our notice, and we take this opportunity to gladly express our obligations to those who have already promised us their kind collaboration.

We should have confined ourselves to medallists alone, but in so many instances finding that engravers were experts in all the various branches of the glyptic art we have decided to touch upon their various works. The great masters of the Renaissance period, Benvenuto Cellini, Caradosso, Cesati, Francia, Leone Leoni, Trezzo, and later, Thos. Simon, Natter, Pistrucci, owe their celebrity to medal as well as gem-engraving. Early mediæval times have produced some very good artists in seal cutting, who also engraved the dies of the coins, &c.

We venture to hope that these articles will prove of service to students and collectors alike, and request the indulgence of those of our readers, who, having given some particular artist special attention, may notice any deficiencies or mistakes; we cannot be exempt from these, considering the vastness of the subject, but we shall not spare any pains to avoid them in order to be as accurate and as complete as possible.

L. F.

A

AAR (?), the signature of a Medallist who worked, *circa* 1560. There is a medal of Pietro Macchiavelli, perhaps the son of the celebrated Macchiavelli, bearing this signature.

The Louvre possesses a medallion in wax exactly similar, which must be attributed to the same artist, although it is not signed.

BIBLIOGRAPHY. — Armand, *Les médailleurs italiens*, 1887, III, 103.

AATZ, JOSEPH (*Germ.*). Master or Inspector of the Electoral Mint of Mayence, during the bishopric of Frederick Charles Joseph von Erthal (1774-1802). His initials I.A. appear on various coins, among which the most noteworthy are the following : Ducat of 1795, convention thalers of 1794 (2 var.), and 1795, and on a medal, engraved by Fred. Stieler on the defeat of the French under General Jourdan 1795, by General Count von Clairfait.

BIBLIOGRAPHY. — Reimann, *Münzen u. Medaillen-Cabinet*, Ad. Hess, Frankfurt a/M, 1892. — P. Joseph and Ed. Fellner, *Die Münzen von Frankfurt a/M*, 1896.

A.B. signature of the engraver A. BEMME (vide BEMME).

ABEL, RICHARD (*Brit.*). A London goldsmith, was presented in the year 27 of Henry III's reign (1243) by William Fitz Otho before the Barons of the Exchequer to be "maker and cutter of the money-dies". His name appears on some of the pennies struck at London under that reign.

BIBLIOGRAPHY. — Madox, *Hist. Exch.*, II, p. 88. — Ruding, *Annals of the Coinage of Great Britain*, 1840.

ABEELE, M. VAN (*Dutch.*). Van Loon, *Histoire métallique des XVII Provinces des Pays-Bas*, The Hague, 1732-7, and Franks and Grueber, *Medallic Illustrations of the History of Great Britain and Ireland*, London, 1885, assign to this artist a small medal commemorating the Battle of Nieuport, in 1600, on the obv. of which appear the initials M.V.A.FE., while the rev. bears the signature of Nicholas Schauben. It has been suggested that M. van Abeele was the father of Peter, but as no specimen of the medalet seems to have been met with, it is not impossible that Van Loon may have misread the letters he mentions for P.V.A.FE., although Peter van Abeele only flourished some thirty years after the date of this medal and was not contemporary with Schauben.

ABEELE, PIETER VAN (*Dutch.*). Engraver of great merit, who lived principally at Amsterdam, where he also died, *circa* 1677. He is said to have been a pupil of Jerian Pool, whom he however surpassed as a medallist. His works date from 1622 to 1677, and are

usually signed PVA when not in full. His most famous production is the medal which commemorates the Granting of arms to the city of Amsterdam in 1342 and 1488; like his other medals, and those of his contemporary, the engraver O. Müller, it is of repoussé work and chased, the two sides being united by a rim. His portraits of Charles Gustavus of Sweden, John. Wolf von Brederode, William II and III of Orange, Leopold I of Austria, 1658, are very fine and characteristic.

Among his most interesting medals, we may mention the following, which all bear reference to English history, and are sought after by collectors in this country : Settlement of the disputes between William of Orange and the States of Holland 1650 (2 var. of R.), — Martin Tromp († 1653), — Mary, Princess of Orange, and her Son, 1654, — William II and III of Orange, 1654, — Charles I and II, 1660 (2 var.), — Embarkation of Charles II and his court at Scheveningen on his restoration to England, 1660 (3 var.), — Nomination of William III of Orange to the Knighthood of the Garter, 1661, — Charles II and William III, Prince of Orange (3 var.), — Michael de Ruyter, the Burning of Ships in the Medway, 1667 (3 var.), — Ships burnt in the Medway, and Proclamation of Peace, 1667, — Michael de Ruyter, Peace of London, 1674, &c.

The earliest known medal of this artist refers to the Raising of the Siege of Berg-op-Zoom under Maurice of Orange, 1622. Of 1646 there is one by him of Frederick Henry, Prince of Orange.

Abeele was one of the best engravers of the Dutch school of the 17th century. It is supposed that he was also a painter, as on a medal with portrait of the young William III of Orange, he adds *pin* to his signature.

BIBLIOGRAPHY. — Franks and Grueber, *Med. Illustrations of the History of Great Britain*. — Bizot, *Medalische Historie der Republik van Holland*, 1690. — G. Van Loon, *Histoire métallique des Pays-Bas*, 1737. — H. Bolzenthall, *Kunstgeschichte der modernen Medaillen-Arbeit* (1429-1840). — *The Montagn Collection of English Historical Medals* (MSS). — Domanig, *Porträtmedaillen des Erzhauses Oesterreich*, Wien, 1897. — A. Pinchart, *Pierre van Abeele*, *Revue belge de Numismatique*, 1853.

ABERCROMBY, R. H. JAMES (*Brit.*). Master of the Mint of London in the 4th year of William IV's reign (1834).

ABERLI, JOHANN (*Swiss*). Engraver, born 5th Jan. 1774, † 24th April 1851. He worked at Zurich between 1800 and 1850. We possess, engraved by him, several varieties of the medal granted as a reward to the officers of the troops who in 1804 helped to put down the insurrection known as the "Bockenkrieg"; also the Medal of Merit given by the city of Zurich for distinguished services, and of whom Conrad von Muralt was the first recipient, 1819. His com-

memorative coins and medals of the celebrations held at Zurich and Winterthur of the Third Centenary of the Reformation (1819) rank among his best works. He also engraved medals on the following subjects : The Lion Monument at Lucerne, 1821, — Commemoration of the Battle of St Jacques sur la Birse, 1444-1844, (2 var.), &c. In 1814, he engraved the official seals for the new Swiss government and various cantons.

BIBLIOGRAPHY. — Haller, *Schweizerisches Münz- und Medaillen-Kabinet*, 1780. — R. S. Poole, *Catalogue of Swiss Coins in the South Kensington Museum*, 1878. — W. Tobler-Meyer, *Die Wunderly v. Muralt Münz- und Medaillen-Sammlung*, 1896.

ABERLI, FRIEDRICH (*Swiss.*), of Winterthur (Canton Zurich), born 24th Feb. 1800, † 19th December 1872, is better known than the last. He was a pupil of Huber of Basle, and has done some very fine work in medal-engraving, although he devoted more of his time to stone-cutting. His signature generally appears in full on his medals.

Aberli's works all commemorate events that took place in his native town and canton, except a few medals that he executed by order of the Bernese and other neighbouring governments. The following are worth mentioning : Prize Medal of the City of Zurich for Commercial Enterprises, 1843 (2 var.), — Zurich " Cadetten-Corps " Prize Medal for best Shot, 1852 (2 var.), — Fourth Centenary of the " Böcken " Society of Zurich, 1844 (3 var.), — Prize Medal of the Archers Society of Zurich, 1865 (the last medal this engraver cut), — Jubilee Medal of Prof. Dr H. Escher-Landolt, 1857, — Prof. Dr H. Locker-Zwingli, 1860, — J. H. Eman-Mousson, Burgomaster of Zurich, 1840-45, — Ludwig Negrelli, Builder of the Münster-Bridge, Zurich, 1838, 2 var.), — Henry Pestalozzi, the celebrated Pedagogue, † 1827, — Erection of the Nydeck-Bridge at Berne, 1846, — Sixth centenary of the granting of a charter to the city of Winterthur, by the count Rudolph v. Habsburg, 1264-1864, — Karl Ritter, Professor of History, 1859, — Masonic medal of the Lodge of the Silent Temple, with Harpocrates on R. *ext. rare.*

BIBLIOGRAPHY. — *As above*; and, Marvin, *Medals of the Masonic Fraternity*, Boston, 1880.

ABONDIO, ALESSANDRO (*Ital.*), the father of Antonio Abondio, to distinguish from whom he is generally called Abondio the Elder, was a celebrated modeller in wax, during the first half of the xvith century. He claimed descent from one of the noblest families of Florence and had been trained under Michael Angelo, who had imparted to him some of his wonderful genius. So great was the renown of Abondio, that the King of Bohemia, who afterwards

became the Emperor Rudolph II, attached him to his court at Prague. This artist excelled in copying nature, and his models in coloured wax excited the admiration of his contemporaries as they do our's. We know a medal by him of Niccolo, baron of Madruzzo, † 1570; this dates probably of 1555 or thereabouts.

BIBLIOGRAPHY. — Bolzenthall, *Kunstgeschichte der modernen Medaillen-Arbeit*, 1429-1840. — Armand, *Les Médailleurs italiens*, 1883.

ABONDIO, ALESSANDRO (*Ital.*), the son of Antonio Abondio, was born about 1580, and did not die before 1653. He worked for the Austria and Bavarian courts, and the Imperial Collection at Vienna possesses the following medals by him, Archduke Maximilian, 1612, — Mathias, as King of Hungary and Bohemia, 1611, — another, as Roman Emperor, 1612, — Empress Anna, Consort of Mathias, 1612, — Archduke Charles, son of Charles of Steiermark, 1624, — Ferdinand III, as King of Hungary and Bohemia (executed between 1627 and 1636), — and Wladislaus of Poland and Sweden, 1630 (unsigned, but probably by Abondio).

BIBLIOGRAPHY. — Domanig, *Porträtmedaillen des Erzhauses Oesterreich*, Wien, 1897.

ABONDIO, ANTONIO, THE YOUNGER (*Ital.*). Painter, sculptor and engraver, born at Milan in 1538 (?), died at Vienna, on the 22th May 1591. His father, Alessandro Abondio, descended from a noble Florentine family, and was himself a pupil of Michael Angelo. Under him, the young Antonio was initiated in the art of modelling, and it would seem that he worked, for a time at least, under the great medallist, Leone Leoni. — Antonio accompanied his father to Bohemia, and soon obtained a good position at the court of Maximilian II. After having been allowed a monthly pension of 20 florins, which later was raised to 33, he received on the 28th February 1574 confirmation of his titles of nobility with permission to modify his arms. Rudolf II continued to bestow on the artist the favours extended to him by his father; he however left the court, after a few years, sojourned at Vienna and Coburg, then entered the service of the Duke Maximilian of Bavaria. In 1582, he returned to Prague, where the king reinstated him in his former office of engraver and painter to the court. The last mention which is made of him in contemporary documents is dated 1590 and relates to the payment of some work he had just executed.

The medals of Antonio Abondio, which are generally signed AA and AN-AB, date between 1567 and 1587, and are characterized by the firmness of the design and energy of expression. The artist distinguished himself also, like his father, in wax-modelling, sculpture and painting; several representations of mythological subjects are attributed to him.

On a medal of Nicolas de Madruzzo, bearing on the obv. the portrait of this renowned General of Charles V, we find the signature AN-AB, with a reverse attributed by Vasari and Cigognara to Leone Leoni.

The best known medals engraved by Antonio Abondio are those of Ferdinand III, Maximilian I and II, 1575, (2 var.) of Germany, Mary of Austria, consort of Maximilian II (2 var.), and Rudolf II, 1577, &c. (4 var.), — Archdukes Charles of Austria, son of Ferdinand I, 1567, Ernest, Mathias, 1577 and 1582, Maximilian, Albert, and Wenceslaus, 1577, sons of Maximilian II Emperor Rudolf II, 1588 and 1591 (5 var.), — Ferrabosco Pietro, Italian painter and architect, — Leonard IV von Harrach, Baron of Rohrau (1514-1590) and his consort, Barbara von Windischgrätz, — Thomas Jordan († 1585), — John, baron von Khevenmüller (1538-1680)



MEDAL OF SEBASTIAN ZÄH

(2 var.), — Cordula Lindigg († 1586), wife of Kaspar von Wratisslaw, baron von Perustein (1530-1582), — Caterina Riva, — John Frederick II, duke of Saxe-Gotha (1529-1595), — Elizabeth of Bavaria, the latter's consort (1541-1594), — Girolamo Scotti of Piacenza, — Paul Sixtus, baron von Trauthson († 1621), — Jacopo da Trezzo, engraver and medallist, — Alb. Thuem (born in 1530), — Antonius Wranczy, of Sabenico, primate of Hungary (1504-1573), — Sebastian Zah of Augsburg, and his wife, Suzanna Schlechtin (2 var.), — William II (or V) of Bavaria (1548-1626) (2 var.), — Prince Ernest of Bavaria, Bishop of Treising (1554-1612), — Antonio Francesco Doni, a Florentine (1513-1574), — Giulio Cesare Gonzaga-Borzolo (1552-1609), — Madonna, without R., — Antonius Muys, — Guido Panziruolo, of Reggio (1523-1599), — Baldassaro de Ravoyra, seigneur della Croce in Savoy, — and Giulio Rossi (?) of Carpi.

The T. W. Greene Collection contained a medal by Abondio of

himself, with portrait on obv. and R. plain. The following are also attributed to the same medallist : Crato von Craßheim, of Breslau, physician to Ferdinand I, Maximilian II, and Rudolf II, — Hieronymus Wurmprant (1512-1597), — Archduke Maximilian, fourth son of Maximilian II, — and Udalricus, Abbot of the Monastery of S^{te} Croix.



MEDAL OF EMPEROR MAXIMILIAN

Antonio Abondio occupies a rank of honour among the celebrated medallists of his age. He has ingeniously introduced in his style of work a mixture of the German and Italian ideas of art, and immortalized his name by a wonderful gallery of most beautiful medallic portraits.

BIBLIOGRAPHY. — Armand, *Les médailleurs italiens du XV^e et XVI^e siècles*, Paris, 1883; — J. Bergmann, *Medaillen berühmter Männer des österreichischen Kaiserstaates*; — Nagler, *Die Monogrammisten*, Munich, 1858-1871; — Meyer, *Allgemeines Künstler-Lexicon*; — Bolzenthall, *Kunstgeschichte der modernen Medaillen-Arbeit*, 1840; — Grande Encyclopédie, vol. I, p. 104.

ABRAHAM, JAKOB (*Germ.*). Born at Strelitz in 1723, died at Berlin in 1800, Chief-Engraver at the Berlin Mint for a period of over fifty years, acquired renown by gem- as well as by coin-engraving. The Imperial Collection at Vienna owns a fine cornelian cut by him, with a beautiful and remarkable head of Maria-Theresa. One of his best known medals is that commemorating the death of Frederick the Great, in 1786; in the Swiss series, that of Daniel Bernoulli, the great mathematician of Basle, is one of the finest, and in the English, the Marriage medal of George III, 1761. He generally signed himself ABR. or A.

Abraham was neither a draughtsman nor a modeller, and in his works he contented himself with following the taste prevailing at his time in medallic art; his style is considered as having too much uniformity and stiffness.

BIBLIOGRAPHY. — Bolzenthall, *Kunstgeschichte der modernen Medaillen-Arbeit*, 1429-1840. — Dr F. P. Weber, *Medals and Medallions of the 19th Century*. — E. Babelon, *Camées antiques et modernes*, Paris, 1897.

ABRAMSON or **ABRAHAMSON, ABRAHAM** (*Germ.*). Son of the preceding, was born at Potsdam in 1754, and died in 1811. He learnt the elements of the art of medal-engraving from his father. His medals previous to 1788 are mostly copies and seldom original in design, but having studied sculpture and modelling during a prolonged stay of four years in Italy, his later works are more artistic and of his own design and execution. He belonged to the Academy of Arts of Berlin, and numerous other societies.

Dr Weber mentions a medal of Nelson, struck on his death, in 1805, by this engraver; another, on the execution of Marie-Antoinette is ascribed to him in *Histoire numismatique de la Révolution française*, Paris, 1826. It is signed $\frac{A}{S}$ (*Abramson sculpsit*). A fine medal on the conclusion of the Treaty of Basle, 1795, is equally interesting to collectors, French, Prussian, and Swiss. Abramson's series of medals of Scholars and Poets, comprising Ramler, Spalding, Euler, Lessing, Kant, Wieland, John George Sulzer of Winterthur, J. J. Spiess, the numismatist, &c. exhibit very fine portraits; the reverses of most of these were drawn by Ramler, according to Bolzenthall. We will mention also the following medals: Frederick Louis, count of Hohenlohe-Ingelfingen, 1796; — Ferdinand, Duke of Brunswick, 1792; — Frederick Henry Louis, the King's brother, 1796; — Queen Louise of Prussia, on her death, 1810; — Coronations of Frederick William II, 1786, and III, 1798; — Proclamation Medals of Küstrin, 1786, Ansbach and Bayreuth, 1792, Hildesheim, 1803, &c.; — Playing Jetons (struck in gold and silver) of Hamburg, with the

legend: ES BLÜHE HAMBURG'S WOHL; — and a number of Masonic medals, described in Marvin's *Masonic Fraternity*.

Of his numerous productions, some others are given by J. G. Meusel, in the *Teutsches Künstlerlexicon*, 1808. Abramson's style of work is purer, more original and artistic than his father's, and with Loos he is perhaps the best German medal engraver of the end of last century. Overwork brought him to an untimely end, at the age of 57.

BIBLIOGRAPHY. — *Same works as above.*

A. CESATI. *Vide CESATI.*

ACHARD (*Brit.*), was made the King's Assayer and moneyer, in the fourteenth year of Henry II of England for having paid one hundred shillings towards the marriage of the King's daughter.

BIBLIOGRAPHY. — Ruding, *l. c.*

ACHESON, JAMES (*Brit.*). Moneyer under James V. of Scotland. We read of his receiving on the 12th November 1526 an order to coin gold and silver money, and another previously on the 1st March 1525-6. Down to 1538, his name is several times mentioned in the accounts of the Lord High Treasurer under James V; it appears that the following year he refused to strike baw-bees, ordered on the responsibility of the Laird of Sillebawby; probably on this account Acheson withdrew from the management of the mint; but in 1540 both him and Alexander Orrok "de Sillebawby" appear as master-moneyers. He probably remained in office until after the accession of Mary, and was succeeded by his son John.

BIBLIOGRAPHY. — Burns, *Coinage of Scotland*, Edinburgh, 1887.

ACHESON, JOHN (*Brit.*) was master coiner of the mint in Scotland in 1555. His family is said to have been connected with the coinage for nearly a century (1525-1920). This artist executed the dies for most of the coins of Mary; the only medal which can be attributed with certainty to him is a silver jeton, or pattern for a half-testoon of 1553, with bust of Mary on obv. and shield of Scotland, between M-R on R. The type of this piece was afterwards adopted for gold ryals, issued in 1555. The coins engraved by John Acheson are the testoon with crowned heads of Francis and Mary (2 var.), the twelve-penny groats or *Nonsunts* of 1558 and 1559, and testoons of 1561 and 1562, struck during Mary's first widowhood, also patterns of two-and one-merk pieces of James VI.

BIBLIOGRAPHY. — Burns, *Coinage of Scotland*, Edinburgh, 1887. — Cochran-Patrick, *Records of the Coinage of Scotland*, 1876. — Franks and Grueber, *Medallic Illustrations*, &c.

ACHESON, THOMAS (*Brit.*), succeeded his father as Master of the Mint of Scotland, under James VI. By act of Parliament, 1580-81, the working of the mint was let for three years to a commission of which "Thomas Aitchesoun" was a member. In 1588 eight-penny and four-penny pieces, were struck which in contemporary documents are styled Achesouns and half-Achesouns "probably from having been the first base coinage made when this Thomas Achesoun was master of the mint, an office which he held from 1581 to 1611".

BIBLIOGRAPHY. — As above.

ADAM (*French*), Paris engraver, who cut dies for a Masonic medal of the Lodge of St Michel, Paris. It is illustrated in *Trésor Numismatique Napoléon*, pl. LIV, fig. 3.

BIBLIOGRAPHY. — Marvin, *Medals of the Masonic Fraternity*, Boston, 1880.

ADAMS (*vide* **BROOKES & ADAMS**).

ADAMS, GEORGE G. (*Brit.*). F.S.A., a London artist, whose best medals date between 1865 and 1893. He was entrusted on several occasions with the execution of the City Corporation medals: 1869, opening of Blackfriars bridge and the Holborn Valley Viaduct, by H. M. Queen Victoria, — 1880, Reception of the King of the Hellenes, — 1885, Admission of Prince Albert Victor of Wales to the Freedom, — and 1893, Marriage of the Duke and Duchess of York. In the Scotch series there is a well known medal by him, struck in memory of William Dyce, of Aberdeen, issued by the Art Union of London, 1867.

BIBLIOGRAPHY. — C. Welch, *Numismata Loudinensia*, 1894. — R. N. Cochran-Patrick, *Medals of Scotland*, Edinburgh, 1884.

ADOLFZOOM, CHRISTOPHER (*Dutch*). Medallist of the second half of the xviith century. His best work dates from 1666 to 1676 but only four medals are known bearing his signature, which is C. A. or C. AD. : Naval Action with the Dutch, 1666, Michael de Ruyter, 1666, his finest piece of work, for which he is said to have been paid a thousand ducats (several varieties); — Peace of Breda, 1667; — Alliance of England and Holland, 1667. He also cut medals of William III, prince of Orange, 1672; — Capt. Zweekerts, 1673 (3 var.), &c. That of M. de Ruyter served as prototype for others of 1673 and 1676, commemorating various events.

"His work is coarse, but characteristic of Dutch medallic art of that period".

BIBLIOGRAPHY. — H. A. Grueber, *English Medals exhibited in the King's Library*, 1881. — Franks and Grueber, *Medallic Illustrations, &c.* — A. Pinchart, *Christophe Adolfzoom, Revue belge de Numismatique*, 1854.

ADMON (?), the name of a fictitious Greek artist, which appears on several gems, probably dating from the last century. Among these we may mention the famous Hercules Bibax, sard (Marlborough cabinet); Hercules, aged head, signed **ΑΔ** (Gori); Hercules Musagetes (Poniatowsky); Alexander, as Hercules; Hercules reclining (Cades); Augustus: cameo (De la Turbie); Head of Ammon: sard (Cades); Vulcan offering arms to a youth seated beside a veiled female (probably by Natter), &c.

BIBLIOGRAPHY. — C. W. King, *Handbook of Engraved Gems*, London, 1885. — Babelon, *La gravure en pierres fines*, Paris, 1894.

ADONI, a Roman gem-engraver of the xvith century, who worked under the protection of the Papal court, but whose productions are so unimportant that the works on the subject have not recorded them. King mentions that he principally engraved clasped hands for betrothal rings.

BIBLIOGRAPHY. — Babelon, *l. c.*, 283. — C. W. King, *l. c.*

ADZER, DANIEL J. (*Danish*). Medallist of the end of last century in the service of the Danish court († 1808). Born in Schleswig, he had been educated at Rome as pensioner of the Royal Academy of Copenhagen, and he studied under Hedlinger and Duvivier, whom he imitated. On his return home, he was elected First Medallist to the King of Denmark. We may mention amongst medals he engraved: Marriage of Sophia Magdalena with the Crown Prince Gustavus (III) of Sweden, 1765; — Coronation of Christian VII, 1767; — Silver Wedding of the celebrated physician De Berger, 1801, &c.

BIBLIOGRAPHY. — Bolzenthall, *l. c.*, 284. — Thomson, *Catalogue de sa collection*, Copenhagen, 1867.

AEFLI, JOHN CHRISTOPHER (*Swiss*). Die-sinker and engraver at Diessenhofen (canton Thurgau) at the end of last century. Boltschhauser was his pupil.

AELIUS (?), a fictitious signature found on some gems engraved at the end of the last century. We know the following: Head of Tiberius or C. Caesar, front face: sard (Corcina Coll.); another sard, signed **ΕΛΙΟΣ** (Portales); a third (Townley Coll. Brit. Mus.); unknown head (Marlborough); Homer, a profile; nicolo, signed **ΑΙΛΙΟΣ** (Hemsterhuis Coll.).

BIBLIOGRAPHY. — C. W. King, *l. c.*, 259.

AEPPLI and **DURRICH**, a banking establishment at Zurich, 1890-1893, which edited several medals, *viç.* Death of Col. Pfyffer, 1890, engraved by Homberg of Berne, another of Hans Waldmann; and Sixth Centenary of the Swiss confederation. Durrich absconded, a fraudulent bankrupt.

AETION (?), a fictitious signature which appears on the following gems : Bearded head, wearing Phrygian cap : sard, xvith cent. work (Devonshire Cab.); two modern copies, mentioned by Raspe and De Jonghe, a third (Orleans Coll.); Bacchanalia : sard; Mercury, bearded : sard (2 var.), &c.

BIBLIOGRAPHY. — C. W. King, *l. c.*, 259.

AFFLYNHAM, BALDEWYN DE (*Brit.*) was *locum tenens* on the resignation from the office of moneyer of Lapine Roger, anno 17 of Edward II of England.

AGATHANGELOS, a Greek engraver who flourished at the end of first cent. B.C. He is the author of a fine cornelian intaglio, now in the Berlin Museum of Sextus Pompeius, bearing the signature **ΑΓΑΘΑΝΓΕΛΟC**.

The name also appears on a modern representation of a sacrifice.

BIBLIOGRAPHY. — Babelon, *La gravure en pierres fines*, 1894. — C. W. King, *l. c.*, 259.

AGATHON (?), a fictitious signature on a sard representing Bacchus, with thyrsus and cup; name **ΑΓΑΘΩΝ** (Alg. Percy).

BIBLIOGRAPHY. — C. W. King, *l. c.*, 259.

AGATHOPUS (*Roman*). An aqua-marine in the Florence Museum with the portrait of a young Roman, who may be Cnaeus Pompeius, bears the signature **ΑΓΑΘΟΠΟΥC ΕΠΟΙΕΙ**. This artist's name has been added in recent times on an antique cameo of Berlin, representing Herakles and the hind Cerynite.

BIBLIOGRAPHY. — Babelon, *l. c.*, 169.

AGRIPPA, GIOVANNI GUIDO (*Ital.*), a Venetian medallist of the end of the xvth and beginning of xvith cent., is the author of a fine medal, probably executed in 1501, on the coronation of the Doge Leonardo Loredano, of which two varieties are given by Armand.

BIBLIOGRAPHY. — Armand, *l. c.*, 113.

AHLBORN, LEAH (*Swedish*). Born in 1826, she was the daughter of the celebrated engraver Ludwig Persson Lundgren, under whom she learnt the art. Amongst her first masters, Johan and Abraham Salmson, then Toussaint and Barre, the Paris sculptor and medallist, are the most conspicuous. In 1853 she succeeded her father as Engraver to the Swedish Mint, a post which she filled until quite recently. She married in 1854 a distinguished sculptor, Karl Ahlborn of Brunswick. Her death took place on the 31. March

1895. To her only daughter, M^{me} Elsa von Friesen, we owe the above details.

For a period of forty years, Leah Ahlborn engraved the dies for the Regal coinage of Sweden and Norway. She executed series of medals connected with the history of her country, the various Fine Art Institutions of Stockholm, Upsala, &c., the Royalty, the statesmen, Scholars, Scientists, Philanthropists of Scandinavian origin. Well known also are her Coronation medals of Oscar II, 1873, Vega commemoration pieces, numerous Masonic badges, &c. One of her last works was the commemorative medal of Columbus, 1893. The obv. bears an unusual bust of the great Genoese and on the R. he appears, in full length, landing at Guanahani, and received by an Indian chief and his wife, who seem startled at his sudden apparition. We may mention also her beautiful medal in honour of J. J. Mickley which is of particular interest to Americans. Leah Ahlborn belonged to numerous Numismatic societies in Europe and America, and to the Imperial Art Academy of St Petersburg. Marvin in *Masonic Medals* adds that "she is doubtless the only lady medallist of any note ever known".

AIRER, DANIEL (*Germ.*), Master of the Mint at Mayence, *circa* 1625-1636, whose distinctive sign ☿ appears on the coins of that period for Mayence as well as for Frankfurt a/M.

BIBLIOGRAPHY. — Paul Joseph u. Eduard Fellner, *Die Münzen von Frankfurt am Main*, 1896.

AIRER, HANS JAKOB (*Germ.*), nephew of Kaspar Airer (Ayrer or Aierer), worked under him from 1620 to 1624. He then began business on his own account as a die-sinker and executed unimportant orders of a private nature.

BIBLIOGRAPHY. — P. Joseph u. Fellner, *l. c.*, 211.

AIRER, KASPAR (*Germ.*), Master of the Mint at Frankfurt a/M, from 1618 to 1636. On the coins struck under him appear the letters C—Æ. In 1620, in connection with Georg Nürnberger, a die-sinker of Nürnberg, he started a private mint for the coinage of small currency which prejudiced the city authorities against him and brought about his deposition in 1625, but in 1627 he was reinstated in his office for life, after having sold them his house, which until 1880 was used as the Mint.

BIBLIOGRAPHY. — P. Joseph u. E. Fellner, *l. c.*, 211-212.

ALAERTZ, LAURENT (*Dutch*). Was named engraver of the Vroenhoven mint at Maestricht, on the 1st July 1534 in place of Jean Haesen. He kept this office until 1572 and that of Assayer until

1573, the year of his death. The coins he engraved under Charles V are, in gold, the florin carolus, the crown, the real, and half; in silver, the carolus, the real and half, the 4 and 3 sous, the 3 and 2 gros, the sou and half, and the *courte noire* equivalent to three mites of Brabant; and under Philip II, in gold, the real, and half, the crown and the florin of Burgundy; in silver, the half and tenth real, the philippus real or daelder, and half fifth, tenth, and twentieth; the daelder, and half of Burgundy, the sou, liart (oort) daelder, the *double courte*, and the *courte noire* in copper.

BIBLIOGRAPHY. — Pinchard, *Laurent Alaerts*, *Revue belge de Numismatique*, 1853.

ALBERGHETTI, ANTONIO (*Ital.*) a Florentine artist of the second half of the xviith cent., and member of a family of painters and sculptors, whose name is attached also to some of the finest chased bronzes of their school.

We have no record of any signed medal by this engraver.

BIBLIOGRAPHY. — Bolzenthall, *l. c.* — E. Müntz, *Histoire de l'Art pendant la Renaissance*, III.

ALBERTI, LEO BAPTIST (*Ital.*), 1404-1472, a member of the ancient family of that name of Florence, was born in that city on the 18th February 1404. In 1428, the decree of banishment against his father having been withdrawn, Leo Baptist fixed himself at Florence, where he first distinguished himself as an architect. He designed for Sigismundus Pandulfus Malatesta, in 1445, the building known as the Temple of Rimini. The Palace of Giovanni Rucellai, several chapels and numerous private monuments were erected in Florence from Alberti's designs and under his survey. As a sculptor and painter, the artist did no work of note, but Heiss mentions three beautiful medals, signed L.BAP. or LEO.BAPTISTA AL., attributed to him, but believes they are portraits of Alberti by some other medallist. Some Florentine florins bear the arms of the Alberti family.

BIBLIOGRAPHY. — Heiss, *Les médailleurs de la Renaissance*, 1883.

ALCHORNE, STANESBY (*Brit.*). King's Assayer at the London Mint, anno 29 of George III's reign.

ALEXANDER, P. F[ecit] (*Dutch*). Signature found on a medal executed in honour of the poet and historian John Baptist Houwaart, who at the time had attained unusual celebrity. Bolzenthall says that the portrait on this medal betrays a bold master-hand, and does great credit to the artist, who flourished during the latter part of the xvith cent. in Holland.

BIBLIOGRAPHY. — Bolzenthall, *l. c.*, 185.

ALEXANDER (*Dutch*), a goldsmith of Antwerp, mentioned from 1520 to 1578, and supposed to be the engraver of a fine medal struck in honour of the poet Houwaert, signed ALEXANDER P(ater) F(ecit). (*See above.*)

BIBLIOGRAPHY. — A. Pinchart, *Alexander*, *Revue belge*, 1852.

ALEXAS (*Greek*). Gem-engraver. The Brit. Museum possesses a fragment of a cameo on which figures a hippocamp, a type copied from Greek coins, with the signature ΑΛΞΑ. Alexas had two sons, Aulus and Quintus, who both distinguished themselves in the glyptic art. The same signature appears also on a sard, now in Berlin, Bull baiting, Head of Sarapis (Raspe) and with the addition of ΕΠΟΕΙ on a burnt sard, showing a lion in his cave. Some of the gems of modern style with this signature may have been the work of Alessandro Cesati.

BIBLIOGRAPHY. — C. W. King, *l. c.*, 260. — Babelon, *l. c.*, 166, 256.

ALEXEJEW, BASIL VLADIMOROVICH (*Russ.*). Born in 1823, died in 1871. Son of the medallist Vladimir Alexejew. He received his education at the Technical Mining School attached to the Technological Institute, and entered the Mint in 1845 as medal engraver. In 1871 he was appointed Professor at the Academy of Arts. Among the medals engraved by him the following are the best known : Portrait of Alexander II, engraved from Schnitzspahn's model ; — Dedication of the Isaac Cathedral ; — The hundredth anniversary of the foundation of the Order of St George ; — Jubilee of the Mining Institute ; — Medallions of Sukhozanet, Bruni, A. P. Brulow, Cherkin, &c.

BIBLIOGRAPHY. — Юпія Иверсена, Словарь Медальеровъ и другихъ Лицъ, St Petersburg, 1874.

ALEXEJEW, SAMUEL, a Russian engraver of the beginning of the present century, who was trained under Wassiliew, and did some good work.

BIBLIOGRAPHY. — Bolzenthall, *l. c.*, 287.

ALEXEJEW, VLADIMIR EPHRAIMOVICH (*Russ.*) 1784-1832. He entered the St Petersburg Mint in 1801 to learn engraving, and in 1805 was promoted to the position of medallist on account of his success and artistic achievements.

There is a coronation medal of Nicholas I which has been cut by him ; he also executed the rev. of the medal struck on the conclusion of peace with Turkey, as well as the Prize Medal of the Ekaterinoslaw Public School.

BIBLIOGRAPHY. — As above.

ALEXEJEW, NICHOLAS (*Russ.*). Pupil of the St Petersburg Academy of Arts. He flourished during the latter part of the reign of Catherine II. By special ukase of Sept. 26, 1786, he was appointed voluntary medal engraver at the Mint, but in the year 1798, he made an application to be relieved from his duties. His works are nos 36, 57, 65, 78 and 87 of the Russian Historical Series of Medals. He also cut the rev. of the Academy medal bearing the motto : To the Worthy.

BIBLIOGRAPHY. — As above.

ALGARDI, ALESSANDRO (*Ital.*), an artist of the first half of the xviith century born at Bologna in 1593, died at Rome in 1654. After having learnt the art of drawing from Caracchio, he first exercised modelling in clay, and some medallions, studies of children's heads, &c., are very graceful. Called to Rome, he was there entrusted with various orders of sculpture and architecture, and created a knight by Pope Innocent X.

His colossal statue of his great patron, at the Capitol, and his bas-relief representing St Leo meeting Attila are well-known. He gave a fresh impulse to art, and inspired medallists with new ideas in the representation of their subjects.

BIBLIOGRAPHY. — Bolzenthall, *l. c.* — *Dictionnaire Larousse*. — Meyer, *Allgemeines Künstler-Lexikon*.

ALION, HUBERT (*Belg.*) is mentioned in 1282 as having received an order from Guy, Count of Namur, to strike coins for Namur.

BIBLIOGRAPHY. — A. Pinchart, *Revue de la Numismatique belge*, 1842.

ALLAR, ANDRÉ JOSEPH (*French*). Sculptor and medallist born at Toulon (Var), 22. Aug. 1845. Author of numerous statues and bas-reliefs, among which his latest works, a Joan of Arc, 1884, at Domremy, Jean Bullant, and Jean Goujon which adorn the Paris hôtel de ville, Valéry at Bastia, are best known. He is mentioned as having executed some fine portrait medallions, none of which have as yet come under our notice.

BIBLIOGRAPHY. — *Grande Encyclopédie*, II, 252. — Roger Marx, *l. c.*

ALLEN AND MOORE (*Brit.*). The decline in medallic productions at the commencement of the nineteenth century, which was so noticeable after the excellent works of Hancock, Küchler, Milton, Wyon, Droz, Jordan and Barber, gave place to a revival after the lapse of about 10 years. It is true that during the decadent interval Wyon the younger did some good work; but the art wanted the old stimulus of encouragement. The demonetisation of tokens seemed to have brought about something like a collapse in the art of die-

sinking; and indeed the full appreciation of such works has only been renewed during the last few years.

Sir Edward Thomason, at his works in Church St. Birmingham, did his best to worthily succeed his old master, Matthew Boulton; and by the help of such artists as Mills, Webb, and others, he produced some excellent work, including among many silver and copper tokens, the well known forty-shilling gold pieces of Reading. Hallyday, too, played no unimportant part in the medallic art of the period, Averon, Ottley, and Davis also did good work, but Allen and Moore, of Gt. Hampton Row, afterwards Joseph Moore, Summer Lane and Pitsford St, as a continuous firm have a record in general die-sinking which only for want of space cannot be chronicled in detail. They may be regarded as following the best nineteenth century artists of the Birmingham school.

Among the more important productions selected from medals, coins, &c., in the Art Gallery of the City of Birmingham are the following : MEDALS : N^o 1. Aston Hall. Obv. Bust of Her Majesty, within a wreath of the rose, shamrock, and thistle, surrounded by an inscription commemorating the visit of the Queen in 1858.



Representation of this fine historic Elizabethan Mansion; and the inscription records that the Hall was purchased, with 43 acres of park, by the people of Birmingham. A specimen of this medal, in gold, was graciously accepted by Her Majesty. It is one of the best produced by Joseph Moore.

N^o 2. A set of the English Cathedrals, of large module, with faithful representations of those venerable piles, which are among the most valued possessions of the country.

N^o 3. A set of eminent men, including Lord Brougham, Sir Charles Napier — with reverse a ship — the Duke of Wellington, and General Gordon. Also local celebrities, such as George Frederick Muntz, M. P., George Dawson, the R^t Hon. Joseph Chamberlain, and John Henry Chamberlain.

N^o 4. Medals of public institutions : the two best being King Edward's Grammar School and the Institution for the Blind.

N^o 5. Prize and Exhibition medals and medals and badges of

Societies, Orders, and Lodges. One — $3\frac{1}{2}$ inches in diameter — was for the Government of New South Wales.

PATTERN FOR A COINAGE. In 1860 Joseph Moore struck three pattern pennies which Montagu recognized as of sufficient merit to include in his work on the copper coinage (see page 80, nos 1, 2 and 3).

There is also a Model Two shilling piece by him, illustrated above, and signed A. and M.

TOKENS, &c. Tokens of Australia. Model money and tradesmen's checks of the better class. In this section is included the cent. and half-cent. of Rajah Brooke, of Sarawak, North Borneo; the dies for which were engraved for the Mint, Birmingham.

In the Frankfort series of Medals, those in honour of Nathan Mayer Rothschild, and Johannes Ronge were also issued by this firm.

Mr Moore did work for Messrs Elkington and Co, Messrs Collis and Co, and other well-known houses. He died, generally lamented and respected for his talents and his genial character, in September 1892. To his honour and that of the town, his portrait hangs in the public Art Gallery.

BIBLIOGRAPHY. — The above details were kindly supplied to us by W. J. Davis Esq., the well-known author of the *Token Coinage of Warwickshire*.

ALLION (?), a fictitious Greek signature on modern gems of no merit.

BIBLIOGRAPHY. — E. Babelon, *Camées antiques et modernes*, Paris, 1897.

ALOISIO, MASTER (*Ital.*), or Mistro Aloixe, a goldsmith, who flourished between 1460 and 1500. No medals being known bearing his signature, it is possible that he only cut coin-dies for the city of Florence.

BIBLIOGRAPHY. — Bolzenthall, *l. c.*, 79.

ALPHEOS (?), a fictitious signature which appears on modern gems of little merit, Ajax seated on rock, sard, — Dying warrior, cameo, — Barbarian King in biga, cameo, — Venus and Cupid drawing a butterfly out of a well, cameo.

BIBLIOGRAPHY. — Babelon, *l. c.*, 296. — King, *Antique Gems*, 1860.

ALPHEOS and **ARETHON** (*Greek*). These fictitious signatures appear on two camei, the one representing a head of Caligula and the other, Germanicus and Agrippina. The latter “ used to be shown at the Abbey of St Germain des Prés as the betrothal ring of the Virgin Mary; it was stolen with the other treasures in 1795 when the abbey was burnt down, and subsequently sold to the Russian general Hydrow ”.

BIBLIOGRAPHY. — King, *Antique Gems*, 1860, p. 112.

ALSING (*Germ.*). Die-engraver at the Altona Mint, of the first half of the xviiith cent. He cut the dies for the medal of the First German Masonic Lodge founded in Hamburg, Dec. 6. 1737.

ALTOMONTE, FRANZ (*Bohem.*). Coin-engraver at the Mint of Prague 1734-1764.

ALTOUN (*Persian*). A celebrated engraver at the court of Tamerlane, who, according to the accounts of Arabian historians, executed prodigies of calligraphy.

BIBLIOGRAPHY. — Babelon, *l. c.*, 203.

A. LUD P. *Vide* **LUD**.

ALVES, F. (*Port.*). First engraver at the Portuguese mint of Lisbon under Louis I and the present reign.

A. M. These letters occur on a medal of Charles Louis, Elector Palatine, 1649, and may not be initials of an artist, but may stand for Aeternae Memoriae. From the work the medal can be attributed without much doubt to Thomas Rawlins.

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations of the History of Great Britain and Ireland*, London, 1885.

A. M. (in monogram) (*Germ.*), the initials of Johann Anselm Münz, elected Mintmaster of Frankfurt a/M on the 14. April 1637 for the period of three years. His monetary sign appears on the coins of that city until 1643.

BIBLIOGRAPHY. — Paul Joseph and Eduard Fellner, *Die Münzen von Frankfurt am Main*, 1896.

AMADIO DA MILANO (*Ital.*). Milanese goldsmith and medallist, probably the same as Amadio d'Antonio Amadio da Castronago, who lived at, and received the citizenship of, Ferrara. Records of him date from 1456 to 1487, the year in which he wrote his will. The two best known medals of this artist are those of Leonello d'Este, and Borso d'Este, Seigneurs of Ferrara; they bear on the R. AMAD. MEDIOLAN. ARIFEX. FECIT.

The obverses of these were used in the xvith century with different reverses by various artists.

BIBLIOGRAPHY. — A. Heiss, *Les Médailleurs de la Renaissance*, Paris, 1880. — Armand, *l. c.*, 1883.

AMANYN, JOHN (*Brit.*), was appointed to the office of master of the Assay at the Bordeaux Mint by King Henry V, in 1439, on account of his services in war.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage of Great Britain*, 1840.

AMARANTHUS, a false signature found on modern gems.

AMERIGHI (*Ital.*). One of the Italian masters in Niello work of the fifteenth century. *Vide* CARAVAGE.

AMICI, GIULIANO DI SCIPIONE (*Ital.*), a gem-engraver at the court of Pope Paul II.

AMLEHN (*Swiss*). Sculptor. A medal commemorating the Battle of Sempach, 1886, is signed by this artist.

AMMANN-KIENAST B. (*Swiss*) of Schaffhausen edited in 1893 a medal commemorating the reunion of the two states of Basle Town and Country. This medal was engraved by W. Mayer of Stuttgart.

AMMONIOS (?) (*Greek*). Fictitious signature found on modern gems. C. W. King, in *Antique Gems*, p. 240, mentions that this signature appears on a gem, bearing a head of a laughing faun (strongly resembling the portrait of John Wilkes), a face beaming with mirth and mischief; the name **AMMONIOΣ** is cut in the finest characters and close to the edge of the gem.

AMPHOTERUS (*Greek*). Fictitious signature which appears on a black jasper, formerly in the Blacas coll., representing a head of a youth, supposed to be that of Rhometalces II.

A. N., the signature of a medallist of the first half of the xvth cent., but nothing more is known of him. He is the author of a medal of Francesco Foscari, Doge of Venice, who died in 1457.

BIBLIOGRAPHY. — Armand, *l. c.*, I, p. 25.

ANAXILAS (*Greek*). On the gem of a ring now in the Naples Museum is a head which has often been quoted as a portrait of M. Junius Brutus, but which is really older and may belong to the time of the wars with Hannibal. This gem is signed **ΑΝΑΞΙΛΑΣ ΕΠΟΕΙ**.

BIBLIOGRAPHY. — E. Babelon, *Pierres gravées*, Paris, 1894.

ANDELES, ANDELE (*Dutch*). Born at Leeuwarden, 29. June 1687, died in that city, 20. March 1754. There are only very few medals known by this artist, and they are said to be of great rarity. We know two jetons and three medals bearing his signature, struck by order of the States of Friesland and commemorating the marriage of the Prince of Orange and also his recovery.

BIBLIOGRAPHY. — Franks and Grueber, *l. c.*, 507.

ANDELES, EISE (*Dutch*). Nephew and pupil of Andele Andeles, was also born at Leeuwarden, 12. March 1731, and died about

1766. His works are very rare but mostly unimportant. Of interest to English collectors is a medal struck on the death of the Princess Anne of Orange, 12. Jan. 1759; most of his other medals concern the House of Orange.

BIBLIOGRAPHY. — Franks and Grueber, *l. c.*, II, 693.

ANDRIEU, BERTRAND (*French*), 1761-1822, was born at Bordeaux, and at the age of eight years became a pupil of André Lavau, an engraver of armorial bearings. In 1786, he went to Paris and there entered the die-sinker's business of Nicolas Gatteaux, whose son, Edouard Gatteaux, distinguished himself in more recent times as a medallist.

Andrieu, says Miel, is at the head of the school of engravers which flourished under the first French Empire. His work bears the stamp of the epoch he lived in, when Napoleon was the Caesar of a modern Rome; his style combines, as some have said, "the noble elegance of the Greeks with the charming truths of nature so much admired in Warin and Dupré."

This judgment would hardly stand in connection with our modern views.

His first medal commemorates the Siege of the Bastille, and was struck at the beginning of 1790; it is the work of a master, and brought at once great credit to the artist. This was followed by others, the Arrival of the King at Paris, 1790, the Anniversary of the Storming of the Bastille, &c. Under the Directoire, he executed the fine medallions of Apollo, and Minerva, and engraved steel-plates representing the three fathers of printing, Guttenberg, Faust, and Schaeffer as well as other subjects.

In 1800 the first consul, Bonaparte, having created his friend Denon Director-general of the Museums, a series of medals was begun, destined to celebrate his eventful rule, and in this work, Andrieu's collaboration was secured. To his clever graving tool we owe the following commemoration medals: Passage of the Great St Bernard (exhibited at the Salon of 1804); Battle of Marengo; Re-establishment of Public Worship (1806); Restoration of Public Instruction; Building of a bridge over the Durance; Vaccination; Dedication of the Apollo and Laocoon Rooms at the Louvre Museum; Battle of Jena; Conquest of Silesia; Taking of Vienna; Marriage of Prince Hieronymus Napoleon with Princess Charlotte of Würtemberg (1807), executed from a drawing by Prud'hon; Marriage of Napoleon and Marie-Louise; Birth of the King of Rome (of which several types exist, one of which represents the Emperor receiving congratulations from all the cities of the empire).

Andrieu's reputation as a medallist had by that time become almost universal; in 1812, he was elected a member of the Imperial

Academy of Vienna, and several princes ordered medals from him, notably Prince Emil Leopold Augustus, duke of Saxe-Gotha-Altenburg, whose correspondence with the artist is most interesting.

Andrieu executed also the decennial prize medal granted by the jury at the Salons for the best works of art; the medallions representing Queen Hortense and the Princesses Pauline and Eliza Bonaparte are also by him. His idealised head of Napoleon served for the obverse of the greater number of the Napoleonic series of medals, and at the Salons of 1798, 1801, 1802, 1804, 1806, 1809, 1810, 1812, 1814, 1817 and 1819 he exhibited over a hundred of his best productions.



His medals of Alexander I of Russia, France mourning over the Departure of the Bourbons, the Return of Napoleon I from Elba date of 1814 and 1815. In 1817, he executed the commemorative medal of the Constitutional Chart, and that of the Electoral college of Bordeaux; in 1819 those of the Statue of Henry IV, a masterpiece on which he was congratulated by Louis XVIII in person, and the Landing of the King at Calais on the 12th of March. His two last medals were struck on the occasion of the Birth of the Duke of Bordeaux and his Baptism, the last having been finished only three months before the death of the artist, which occurred on December 10, 1822.

In the Swiss series, there is a medal by him of 1803, commemorating the first meeting on April 14. 1803 of the Grand Conseil of Canton Vaud.

An edition of Virgil by Didot in 1797 was illustrated by Andrieu, and to him is also due the engraving of the steel plate for a 1000 Franc note of 1817.

Although Andrieu cannot be compared with some of his predecessors or successors, he certainly was one of the best engravers of his time, and was not surpassed by any of his contemporaries Dumarest, Brenet, Mercié, Webb, Santarelli, etc., except perhaps Droz.

It is stated that Andrieu frequently used to engrave the dies direct, which would account for the fact that hardly any punches exist by him, and shows the sureness of his hand and wonderful skill.

The Paris Mint Museum possesses 79 medals and jetons by Andrieu.

BIBLIOGRAPHY. — E. Johannet, *Andrieu, graveur en médailles*, Paris, 1883. — *Trésor de numismatique et de glyptique, médailles de la Révolution française*, Paris, 1836. — *Médailles de l'Empire français*, Paris, 1840. — O. Merson, *Andrieu*, *Grande Encyclopédie*, II, 1045.

ANERT, CHRISTIAN SIGMUND (*Germ.*). Nuremberg counter-maker, who worked during the first half of the last century. On a counter with bust of George II, the legend on R. is CHRIST : SIG : ANERT. RECH : PFEN.

BIBLIOGRAPHY. — Franks and Grueber, *l. c.* — Snelling, *Counters*, pl. v, 39.

ANGERSTEIN, JULIUS (*Germ.*). German medallist of the second half of the last century.

ANIB (*Ital.*), perhaps the signature of Annibal Borgognone da Trento, a clever artisan who worked for the Dukes of Ferrara, and died in their service in 1571. This signature is found on the medal of Gianbattista Castaldi, a Neapolitan, and General of Charles V, † 1562; several varieties are known.

BIBLIOGRAPHY. — Armand, *Médailleurs italiens*, 1883-1887, I, 175.

ANICHINI, also **ANNICHINI** (**NICHINI**). There are several gem-engravers of that name, belonging to a Ferrarese family. The two best known are Francesco and Luigi, and the former's two sons, Andrea and Callisto.

ANICHINI, FRANCESCO (*Ital.*). This gem-engraver is already mentioned in Leonardo's work issued in 1502. He worked at Venice, and must have died before 1526.

ANICHINI, LUIGI (*Ital.*). Son of the last, and also a gem-engraver. He excelled in works of great delicacy and precision. Some medals are said to have been executed by him as well. From his correspondence, we learn that in 1537, he still was a young man, and that

Titian and Sansovino were among his friends. He principally resided at Venice. Old writers mention an Apollo and a Ganymede cut by him, but none of his works have come down to us. Baruffaldi attributes to him medals of Pope Paul III and Henry II of France which really belong to Alessandro Cesati.

ANICHINI, ANDREA and **CALLISTO** (*Ital.*). Two other sons of Francesco. They worked as gem-engravers, but are known only from documents. The former is mentioned in 1526 and 1529, and the latter in 1523, 1527, and again in 1553.

BIBLIOGRAPHY. — Dr Julius Meyer, *Allgemeines Künstler-Lexicon*, Leipzig, 1878. — Cam. Leonardo, *Speculum Lapidum*, Venezia, 1502. — Baruffaldi, *Vite dei Pittori, etc.*, Ferraresi. — Babelon, *La gravure en pierres fines*, Paris, 1894. — C. W. King, *Antique Gems*, 1860.

ANIEUS (*Dutch.*). Medallist who worked in 1572, and whose signature appears on a medallion of Luis de Zuniga y Requesens, governor of the Netherlands, 1574-1576.

BIBLIOGRAPHY. — Armand, *l. c.*, I, 261.

ANKETYL (*Brit.*). Early records of the reign of Henry I, mention that "Anketil, who was afterwards a monk in the abbey of St Alban's, and made the shrine there, resided during seven years in Denmark by the command and at the request of the monarch. Whilst he continued there, he was employed in a variety of goldsmith's work, and was appointed the keeper of this mint, and chief moneyer".

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage*, I, p. 165. — Dr J. Meyer, *Allgemeines Künstler-Lexicon*, 1878.

ANN (*Ital.*). Signature of a medallist of whom is known a medal with bust of the Cardinal Cristoforo Madruzzo (1572-1578). This medal, of which at least two varieties of R. are in existence, was executed in 1556 or 1557. The artist in question may have been Antonio di Desiderio of Ferrara, better known as Annizatti, an engraver of precious stones, the pupil and friend of Domenico di Polo of Florence.

BIBLIOGRAPHY. — Armand, *l. c.*, I, 177; III, 78.

ANNIBAL (*Ital.*). It has been suggested that this medallist is the same, who on some of his works signed himself ANIB. or ANN. The full signature appears on medals of D. Gonzalo Fernandez de Cordoba, surnamed the "Great Captain" 1443-1515), executed by order of Gonzalo Ferdinand II of Cordoba (1515-1578), and which commemorate the victories of Cerignola and Garigliano over the French, in 1503.

BIBLIOGRAPHY. — Armand, *l. c.*, I, 176; III, 77.

ANNIBALE FONTANA. *Vide* **FONTANA.**

ANT (*Ital.*). Signature of an artist who worked at Venice, *circa* 1465. He may be Antonello Veneziano, who was at the same epoch Maestro della Zecca at Venice. The signature appears on a medal of Cristophoro Moro doge of Venice (1462-1471), of which two varieties of reverse are known.

BIBLIOGRAPHY. — Armand, *l. c.*, 46.

ANTELOTTO, BRACCIOFORTE (*Ital.*). Goldsmith of Piacenza, flourished at the end of the 14th and beginning of the 15th cent. He is said to have done very fine work in gold and silver, bronze, marble and precious stones, none of which have been preserved to us. Antellotto is one of the Masters of the transitional period before the Renaissance.

BIBLIOGRAPHY. — Dr J. Meyer, *l. c.* — Cicognara, *Storia della Scultura*.

ANTEO, F. (*Ital.*). Medallist who flourished *circa* 1578; not unlikely he is the "Anteo intarsiatore" of Mantua of the same date. We know several medals of his : John, Marquis of Espinay, 1578; — Luiz de Zuniga y Requesens, Governor of the Netherlands (1574-1576); — Marguerite of France, consort of Emmanuel-Philibert, duke of Savoy (1559-1574), 2 var.; — Scipio de Sard, &c.

BIBLIOGRAPHY. — Armand, *l. c.*, I, 274, III, 130.

ANTEROS (*Greek*). An aqua-marine of the Devonshire collection, representing young Hercules carrying on his shoulders the Cretan bull, bears the signature of this artist, in the genitive, **ΑΝΤΕΡΩΤΟC**. On a fragment of a cameo in the Brit. Museum can also be read **ΑΝΤ (ΕΡΩC!) ΕΠ(ΟΙΕΙ)**.

BIBLIOGRAPHY. — Babelon, *Pierres gravées*, Paris, 1894.

ANTIOCHUS, a fictitious signature on some modern gems.

ANTHONY, CHARLES (*Brit.*). Engraver at the London Mint under James I. He displayed great skill on the gold coins of that reign, some of which are very fine. A medal of 1604 on the Peace with Spain is said to be engraved by this artist.

BIBLIOGRAPHY. — Ruding, *l. c.*, I, p. 44.

ANTHONY, DERICK (*Brit.*). Engraver at the London Mint, in the sixth year of Edward VI, and years 2 to 18 of Elizabeth. He was a good artist and brought many needed improvements to the Regal coinage of his time.

BIBLIOGRAPHY. — Ruding, *l. c.*, I, p. 44.

ANTIQUO, PIER IACOPO ILARIO, surnamed Antiquo (*Ital.*). Sculptor and medallist of Mantua, 1480-1497, whose name is mentioned

as late as 1504. He signed himself ANTI. His medals concern John Francis of Gonzaga, seigneur of Sabbionetta, and his consort, Antonia des Baux; at least five varieties are known.

BIBLIOGRAPHY. — Armand, *l. c.*, I, 61.

ANTONIO DA BRESCIA, FRA (*Ital.*). Several medals have been attributed to this artist, who worked between 1485 and 1515. That of Niccolo Vonica of Trevisa, signed FRA.AN BRIX.ME.FECIT, undoubtedly by a medallist, the name of whom must be Frater Antonio da Brescia, or Francesco Antonio, or Francesco d'Antonio; another, of Girolamo Saorniano, the defender of Osopo for the Venetians against the Emperor in 1513 bears the same character, and is probably by him too. But the following, signed F.A.B., of Roberto Morosini, Nicolo Micheli, and his consort Dea Contarini of Venice, 1500, Simone Micheli, of Verona, Albertino Papafava, of Padua, 1487, may be the work of Francesco Francia whose signature would have to be completed as follows : F(rancia) A(urifex) B(toniensis).

BIBLIOGRAPHY. — Armand, *l. c.*

ANTONIO OF PISA (*Ital.*). A celebrated gem-engraver who flourished at Fuligno *circa* 1461.

BIBLIOGRAPHY. — Babelon, *l. c.*, p. 248. — Da Morrona, *Pisa Illustrata*, II, 449.

ANTONIO, VICENTINO (*Ital.*). Medallist of Vicentino, who worked in the second quarter of the 16th cent. He is known as the author of a medal of Ascanio Gabuccio of Fano.

BIBLIOGRAPHY. — Armand, *l. c.*, I, 153.

ANTONIO DE' ROSSI, GIOVANNI (*Ital.*). Gem-engraver of Milan who worked principally for Catherine de Medicis. His principal work is the largest cameo ever cut, seven inches in diameter, representing Cosmo I and Eleonora of Toledo, his wife, with their children.

BIBLIOGRAPHY. — Babelon, *Camées antiques et modernes*, 1897.

ANTONY, THOMAS (*Brit.*). Inspector of the Regal Coins and Seals under James I.

A. P. (*Ital.*) the initials of an engraver who worked from 1590 to 1595 and cut the dies of the gold coins of Alessandro Farnese, third duke of Parma.

A. P. F. (*Ital.*) perhaps Antonio del Pollaiuolo, or Andrea di Lionardo di Paolo Pieri, a Florentine goldsmith (1442-1517). These initials appear on a medal of Pietro Vettori.

APFELFELDER (*Germ.*). Master of the Mint of Kaufbeuren from 1542-1555; he was also in the service of Count Louis of Stolberg. His monetary sign was HS.

APOLLODOTOS, a false signature on gems.

APPOLLONIDES (*Greek*). Engraver of gems whose ability has been praised by historians, although no work of his has yet come down to us. This artist's signature appears on modern cut gems mentioned by King: Cameo fragment of a cow lying down (sold by Stosch to the Duke of Devonshire for 1000 guineas), ox grazing, amethyst (Raspe), cow lying down, as in the cameo, sard. (Hague), mask, garnet (Berlin).

BIBLIOGRAPHY. — Babelon, *l. c.*, p. 158. — King, *Antique Gems*, p. 213. — Brunn, *Geschichte der Griechischen Künstler*, II, 603.

APOLLONIOS (*Greek*). An amethyst, representing Diana huntress, in the Museum of Naples, bears the signature ΑΠΟΛΛΩΝΙΟΥ. It is a remarkable work, which may have been copied from the Artemis of Praxiteles at Anticyra, the type of which appears on the coins of that city. Another gem, with head of Maecenas, in jacinth (Rhodes) bears the same signature.

BIBLIOGRAPHY. — Babelon, *l. c.*, p. 164. — King, *l. c.*, p. 213.

APPIANI, ANDREA (*Ital.*), a celebrated Italian painter of the early part of the present century, who designed a number of medals for the medallists Carlo Lavy, Manfredini, and others. He was a pupil of Leonardo da Vinci.

BIBLIOGRAPHY. — Nagler's, *Allgemeines Künstler-Lexicon*, 1878.

AQUILAS, or ΑΚΥΙΑΟΥ (*Greek*). A fictitious signature found on two gems mentioned by C. W. King, *Antique gems*, p. 213; Venus bathing, Cupid beside her (Raspe); — A horse (Stosch).

A. R. Vide RUSPAGIARI.

ARBIEN, MAGNUS GUSTAVUS (*Swed.*), 1727-1760, was born in Norway, his father being a Swede. He studied die-sinking first at Copenhagen, then under Hedlinger at Stockholm, where he worked from 1745-6. He spent some time at St Petersburg, but died at Stockholm in 1760.

He is the author of the following medals, which are of special interest to English collectors: Re-marriage of Frederick, Prince of Denmark, and Princess Louisa, 1743; — Birth of Prince Christian of Denmark, 1745; — Coronation of Princess Louisa, Queen of Denmark, 1747; — Death of Louisa, Queen of Denmark, 1751.

We may also mention his commemorative medals of Marcus Tuschler, painter and architect, 1751; Jacob Rhes of Copenhagen, 1753, a masonic medal of Hamburg, 1742, and a number of others relating to various events of the reign of Frederick V.

This artist signed his medals either in full, ARBIEN, or M. G. A. or A.

BIBLIOGRAPHY. — Bolzenthall, *l. c.* — Franks and Grueber, *l. c.* — Thomsen, *Catalogue de sa collection*, 1869. — Helmstjernes. *Med.-og Mynt-samt Skilderi-og Kobberstiksamling Kph.*, 1786, III, 439.

ARCE, CELEDONIO D' (*Span.*). Ivory-carver, born at Burgos, in 1739, pupil of the painter monk Gregorio Barambio. He executed some portrait medallions of King Charles III and great church dignitaries. He died in 1795.

BIBLIOGRAPHY. — A. Pinchart, *Nagler's Künstler Lexicon*, 1878. — Cean Bermudez, *Dicc.*

ARCHION (*Greek*). This name of artist, occurs on a sard of the Hague Museum. **APXIONOC** is found on the robe of Venus Marina carried by a triton. These are modern forgeries.

BIBLIOGRAPHY. — Brunn, *Geschichte der griech. Künstler*.

ARCO, MARCO (*Ital.*). Pupil of Grechetto, is mentioned in the Goldsmith's College at Rome, towards the end of the 16th cent. Two medals of Pope Pius IV (Giovan' Angelo dei Medici), dating from about 1560, are signed in Greek and Latin.

BIBLIOGRAPHY. — Armand, *l. c.*, I and III.

ARDEN, LORD (*Brit.*). Master of the Mint, London, in the 41st year of George III's reign.

ARDANT, FRANÇOIS and **JEAN** (*French*). Goldsmiths of Limoges, at the beginning of the 18th cent. The Ardant family produced at various times from the 15th cent. to the present day goldsmiths that have made themselves a name in the annals of Art. The two above-named are known as seal-engravers, as well as enamellers, and they did fine work in their own special line.

BIBLIOGRAPHY. — A. Pinchart, *Nagler's Künstler-Lexicon*, 1878. — Texier, *Dictionnaire d'orfèvrerie*, 1857.

ARDENNE, GILLES D' (*Dutch*). Goldsmith and chaser of Liège, end of the 18th cent.

ARENSBURG, ZACH. HARTWIG (*Germ.*). Medallist, born in Courland, was still alive at Stockholm in 1737. He began with seal-engraving, and later studied die-sinking under Karlsten. Amongst his best known works is a medal on the coronation of the Queen of

Sweden, Ulrica Leonora, which however was not adopted as the official commemoration piece.

BIBLIOGRAPHY. — Bolzenthall, *l. c.*, p. 266. — Weinwich, *Künstlerlexicon*. — Nagler's, *l. c.*

ARGENTERIO, BARTOLOMMEO (*Ital.*). Medallist; worked at Rome in 1582 and executed several medals of Pope Gregory XIII for Jesuit colleges which are figured in Bonnani, *Numismata Pontificum Romanorum*, Rome, 1716.

BIBLIOGRAPHY. — Armand, *l. c.*, III, p. 133.

ARIGHI, ALESSANDRO (*Ital.*). Wood-carver, who executed some fine portrait medallions.

ARKENWALD (*Brit.*). Moneyer of Newcastle during the reign of King John.

ARISTON. This signature appears on a modern gem in the Paris cabinet.

ARISTOTEIKES (*Greek*). A scarabaeus of the vith cent., found on the plain of Pergamum, and probably engraved at Miletus, the subject being a lion watching his prey, bears the signature Ἀριστοτέλης, which M. Babelon takes to be the artist's name.

BIBLIOGRAPHY. — Babelon, *l. c.*, p. 98.

ARISTOXENOS (*Greek*). A coin engraver whose signature appears in full and also abbreviated on coins of Heraklea and Metapontum.

BIBLIOGRAPHY. — Millingen, *Ancient Coins*. — Raoul Rochette, *Graveurs de Monnaies*, IV, 32-34. — Berl. *Blätter für Münzkunde*, V. T. 52, 2. — V. Sallet, *Künstlerinschriften auf Münzen*. — Nagler's, *l. c.*

ARMSTRONG, SIR THOMAS (*Brit.*). " Charles II granted on the 14. December 1660 to Sir T. Armstrong, knt., his heirs, &c., by patent, power to coin, during twenty-one years, such a quantity of farthing tokens of copper as might be conveniently issued during the said term amongst his Majesty's subjects in Ireland. For this privilege he was to pay yearly the sum of 16 l. 13 s. 4 d. " In 1680 he had not yet been able to make use of his patent, which was renewed to him, but copper halfpence with the inscription CAROLUS SECUNDUS DEI GRATIA MAGN. BRITTAN. FRANC. ET HIBERN. REX were only struck and made current in the following year, after Armstrong had sold to John Knox of Dublin for 15000 l. all the powers granted to him.

BIBLIOGRAPHY. — Ruding, *l. c.*

ARNALD, PETER (*Brit.*). Keeper and assayer of the Mint of Aquen in Gascony, under Edward III, circa 1358.

BIBLIOGRAPHY. — Ruding, *l. c.*, II.

ARNALD DELESCAPOINZ, *vide* **DELESCAPOINZ**.

ARNOT (*Dutch*). Moneyer and coin-engraver at Alost in the 13th century. A *maille* of that epoch bears his name.

ARNOULD (*Belg.*). Moneyer appointed in 1428 to engrave the coins of the Mint of Saint Mihiel (Barrois).

ARON, TONI (*Germ.*) A modern German draughtsman and painter, who designed a medal struck in 1887 to commemorate the Shooting Festival that took place in that year at Frankfurt on Main.

BIBLIOGRAPHY. — P. Joseph and E. Fellner, *l. c.*, p. 506.

ARONDEAUX, R. (*Dutch*). A Flemish medallist of the end of the 17th and beginning of the 18th cent., resided chiefly in the Netherlands, at Davenport and other places. His family had settled in the United Provinces in consequence of the religious persecutions of Philip II; a certain Isaac Arondeaux came from Ghent to Hulst in Flanders, where he filled the position of town clerk from 1591 to 1595; his descendants resided at Flushing, Leyden, &c.

R. Arondeaux worked between 1678 and 1702, and he probably died in the early part of the 18th cent. There are about 30 medals known of his, several belonging to the English series, and executed during a stay the artist made in this country under the reign of William III; others illustrate events of the rule of Louis XIV, and were ordered from him by the Comte d'Avaux, French Ambassador in the Netherlands. These medals generally bear his monogram A, or R. A., when not signed in full; the Hague Museum possesses a complete collection of them: 1678. Peace of Nimwe-



gen; — 1683. Gerhard Brandt, historian and ecclesiastic; — 1687. Louis XIV; Friendly relations with the Netherlands under the

Comte d'Avaux; — 1685. Beheading of Monmouth and Argyle; — 1688. Landing of William of Orange at Torbay; — 1689. Coronation of William and Mary; — 1690. Battle of the Boyne (2 var.); — 1691. Pacification of Ireland; — 1691. Triumphal entry of William III into the Hague (4 var.); — 1691. Congress of the allied Princes assembled to decide their future proceedings against Louis XIV; — 1692. Battle of La Hogue (2 var.); — 1693. Presage of a new Era; — 1695. Namur retaken; — 1695. Death of Queen Mary (several varieties); — 1696. Insurrection at Amsterdam (2 var.); — 1697. Peace of Ryswick (2 types); — 1699. Treaty of Carlowitz; — 1700. The condition of Europe and the Pope's Jubilee; — 1702. 100th Anniversary of the Foundation of the East India Company; — 1702. Death of William III.

Pinchart says that Arondeaux's later medals are elegantly modelled and beautifully treated, and that they place the artist in the rank of the best medallists of his time.

BIBLIOGRAPHY. — A. Pinchart, *Nagler's Künstler Lexicon*, II, 297. — A. P., *Biographies des graveurs belges*, 1852. — Franks and Grueber, *l. c.* — Bolzenthalt. *l. c.* — Van Loon, *l. c.* — Flad, *Berühmte Medailleurs, &c.* Heidelberg, 1751.

ARSEN. *Vide* ARSENIO.

ARSENIO (*Ital.*). Medallist of the 16th cent., who flourished about 1550. His signature **APZEN** or **APCEN** appears on medals dedicated to the poet Giovanni Bressani of Bergamo, and Navagero, patrician of Venice.

BIBLIOGRAPHY. — Armand, *l. c.*, I, 161, III, 62.

ARUNDELL, THE HON^{BLE} RICHARD (*Brit.*). Master of the Mint in London, from the 11th to the 18th year of George II's reign. He is connected with the presentation to the Lords Commissioners of the Treasury of a memorial dealing with the means for preventing the practice of filing and defrauding the currency.

BIBLIOGRAPHY. — Ruding, *l. c.*, I and II.

ARTS, AIMÉ DES (*Swiss*). Chief Engraver at the Mint of Geneva from Nov. 16, 1556 to the end of 1570.

A. R. W. *Vide* ADAM RUDOLF WERNER, die-sinker at Stuttgart, 1742 to 1784.

A. S. *Vide* ANTON SCHAFER, Engraver, Master of the Mint at Mannheim, 1744 to 1799.

ASCANI, PELLEGRINO (*Ital.*), a painter of Modena who worked during the early part of the eighteenth century, and designed some medals for the artists of his time. He died about 1714.

ASCANIO, *Vide* **CONDIVI**, **ASCANIO**.

ASKINS, JOSEPH (*Brit.*). Issued some trade tickets in 1796.

ASCHARI, M. (*Ital.*). Signature of an artist of merit, who flourished *circa* 1725, but about whom no details are known.

ASPASIOS (*Greek*). An intaglio in the Vienna Museum, signed by this artist, reproduces the bust of the Athena Parthenos of Phidias. From this beautiful copy, the famous statue of the great master can be reconstituted; it has preserved to us the faithful features of that goddess, as Phidias represented it. The only two other gems that may be attributed with any certainty to this skilful engraver are a Hermes of Dionysos Pogon, in the Brit. Museum, and a fragment, in the Florence Museum, showing only the remains of a draped bust and the extremities of a thick set beard (Jupiter?). King gives a number of others, which are probably all comparatively modern, the engraver having added this celebrated signature in order to enhance the value of his work; among these are: Head of Junius Brutus (Raspe), — Head of Agrippina the Elder as Ceres, beryl (Marlborough), — Juno standing, with peacock at her feet, — Head of the City of Antioch (Worsley). Some may have been cut by good artists, as for example, Natter, but the signature would then have been inserted by some unscrupulous dealer or collector for the purpose of passing the gem as an antique (or possibly by Natter himself).

BIBLIOGRAPHY. — Babelon, *Pierres gravées*, p. 122, 161, 162, 293. — King, *op. cit.*, p. 214. — Brunn, *op. cit.*, II, 473.

ASPRUCK, FRANZ (*Belg.*). Jeweller, painter, and engraver of the 16th century. No medals of his are known, but some of his other works, dating between 1598 and 1601 are of great merit and very rare.

BIBLIOGRAPHY. — Nagler, *Monogrammisten*. — Meyer, *Allgemeines Künstler-Lexicon*.

ASPUS, a fictitious signature on an amethyst representing a centaur carrying off a Bacchante.

ASSIER, D' (*Russian*). Engraver of a series of gold coins of Elizabeth Petrowna, Empress of Russia, now all very rare.

ASSIGNES, C. D' (*Belg.*). Engraver of two medals, struck in 1618 and 1620, in honour of Prince Maurice of Nassau.

ASSONNEVILLE, LUCAS D' (*Belg.*). Quoted between 1573 and 1582. Goldsmith at Bruges, then engraver of the coins at the Mint of Arras.

L. FORRER. — *Biographical Notices of Medallists*.

ASTESANO, ORAZIO, or **ORAZIO DA ASTI** (*Ital.*), latinized his signature on his works, **HASTESANUS**, and is the author, according to Zani, of several medals, some dedicated to Pope Urbanus VIII; they were executed, *circa* 1600.

ASTOR, J. DIEGO DE (*Spanish*), a medallist and engraver on copper who worked in Spain during the early portion of the seventeenth century. He was born at Toledo, and learnt drawing under the celebrated painter Dom. Theotocopuli, surnamed El Greco. In 1609 Philip III gave Astor an appointment at the Segovia Mint, a post which he had renewed in favour of his son by Philip IV in 1633. Three years later, in 1636, he was called to Madrid to engrave the Royal seals.

BIBLIOGRAPHY. — A. Pinchart and W. Schmidt, *Nagler's Künstler Lexicon*, II, 357. — Bolzenthalt, *op. cit.* — Cean Bermudez, *Dicc.*

ATHENADES (*Greek*). An intaglio on a ring found at Kertch, representing a seated Scythian, attentively looking at an arrow, is signed **ΑΘΗΝΑΔΗΣ**. From the place of the find and the style of engraving, it is supposed that Athenades worked at Panticapaeum towards the end of the fifth century.

BIBLIOGRAPHY. — Babelon, *Pierres gravées*, 1894.

ATHENION (*Greek*). Gem-engraver who probably worked at the court of Eumenes II (197-159). His signature **ΑΘΗΝΙΩΝ** appears in relief on a cameo of the Museum at Naples showing Zeus in quadriga, crushing the Giants with serpent legs. M. Furtwaengler has been the first to draw attention to the similarity of work and style between this cameo and the fine bas-relief which adorns the Altar of the Giants at Pergamum. M. Babelon mentions another cameo of the Vienna collection, unsigned, representing the same scene, which may have been cut by Athenion, unless it is a later copy. The Brit. Museum possesses, bearing the same signature, a cameo representing Eumenes II in a biga led by Athena, a probable allusion to the triumph of the king of Pergamum over Prusias of Bithynia or Perseus of Macedonia. M. Babelon adds: "Athenion represents in the art of glyptics the school of Pergamum; his two camei which are preserved to us show that he was worthy to figure at the court of the Attalids beside sculptors like Isigonos, Phrymachos, Stratonichos and Antigonos; with them he prefers to depict subjects celebrating the glory of the Pergamenese kings or mythological episodes with emblematic allusions to it: like the works of sculpture of Pergamum, Athenion's camei bear the impress of a fiery and agitated style attended by technical abilities, common to most of the works of the Hellenistic period. We are far from the calm and quiet scenes treated with such majesty by the lithoglyphists or sculptors of the fifth century."

Athenion's signature is found also on some gems of posterior date.

BIBLIOGRAPHY. — Babelon, *op. cit.*, 130-133, 293. — Furtwaengler, *Studien über die Gemmen mit Künstlerinschriften in Jahrbuch des kais. deut. archaeol. Instituts*, 1888 and 1889.

ATKINSON, H. W. (*Brit.*). Provost of the moneyers at the London Mint under George IV.

ATSYLL, RICHARD (*Brit.*). Gem-engraver of the beginning of the 16th cent., in the employ of Henry VIII. of England, from whom he received a yearly income of £ 20. The Duke of Devonshire owns a sardonix cut by him with a head of Henry VIII. He is also mentioned, rightly or wrongly, as having engraved seals, official and others, under that reign.

BIBLIOGRAPHY. — Nagler's, *Künstler Lexicon*. — Walpole, *Anecdotes of Painting*. — Fiorillo, *Gesch. der zeichn. Künste*, V, 217.

ATTIO MORETTI, MARCO (*Ital.*). Bolognese engraver, flourished about 1495. He did not leave any works of note, although he is praised by Achillini, and in a Latin elegy (1509).

AUCKLAND, LORD (*Brit.*). Master of the London Mint, anni 1 to 4 of William IV's reign.

AUG., I (*Ital.*). Probably Giovanni Maria Augustello, a Piedmontese sculptor. He flourished *circa* 1575. There is a medal of Charles Emmanuel, Duke of Savoy, 1580-1630, with portrait, by him.

BIBLIOGRAPHY. — Armand, *op. cit.*

AUGIER, JACQUES (*French*). Goldsmith and coin-engraver of Bourges, was entrusted with the execution of a new seal in silver for the Cathedral of St Etienne. In 1564 he cut another with the arms of the city, and again in 1575 one for the Chapter House, where he represented Lescadius, Prefect of Gaul, giving refuge to St Ursinus, apostle of Berry. The artist received in 1577 the sum of 15 livres 17 sous. According to another document Augier was paid 35 livres for cutting the dies of a medal presented by the city to François, Duke of Alençon, brother of Henry III of France, on his nomination as Duke of Berry.

AUGIER, PIERRE (*French*). Is mentioned as having received in 1577 from the city of Bourges the sum of 35 écus on his appointment as Master of the Mint.

BIBLIOGRAPHY. — Baron de Girardot, *Les Artistes de Bourges*. — Pierquin de Gembloux, *Histoire monétaire philologique du Berry*, Bourges, 1840. — Nagler's, *Künstler Lexicon*.

AUGUSTE, HENRI (*French*). Son of Robert Joseph Auguste, a distinguished Parisian goldsmith of the second half of the 18th cent. Henri A. was born, 18. March 1759, and was apprenticed to his father, whose talent he had inherited. In 1790, he suggested before the National Assembly the erection of a statue to Louis XVI out of bell-metal. He worked later on under Denon at the Paris Mint, and in conjunction with Brenet engraved the commemorative medal of the Battle of Marengo, 1800, and another on the Death of General Desaix. At the first Paris Industrial Exhibition, Anno X of the Republic, he obtained a gold medal. Some of his works, the fine toilet table of the Empress Josephine, 1804, the two Candelabra which Napoleon presented to the Church of St Denis in 1806, etc. display his keen sense of art.

AUGUSTO, AGOSTINO DE (*Ital.*). Coin-engraver at the Mint of Naples, 1505-1528.

AULUS (*Greek*). Son of Alexas, and brother of Quintus, a celebrated gem-engraver of early Roman imperial times. His signature is found on a large number of intagli and camei, among which M. Babelon quotes the following as probably genuine : 1. Two antique pastes, from a cameo representing Poseidon and Amymone; the one belongs to the Brit. Museum, and the other to a private collection; the signature is **ΑΥΛΟC ΑΛΕΞΑ ΕΠΟΙΕΙ**. 2. Eros nailing a butterfly to the trunk of a tree; signed, **ΑΥΛΟC**. This jacinth is now lost, but used to be in the Fulvio Orsini collection. 3. Eros, his feet in fetters, condemned to work like a slave; he hides his head in his hands which are resting on the handle of a hoe; in exergue, **ΑΥΛΟC**. This cameo, which is now lost, was published last century by Bracci, in *Memorie degli antichi incisori*, pl. xxxiii, 4. Aphrodite seated on a rock, playing with Eros fluttering about her; in exergue, **ΑΥΛΟC**. Cornelian, in the Brit. Museum. 5. Male figure in quadriga galloping; the signature is in the genitive case, **ΑΥΛΟΥ**; probably the copy of a Greek statue of the best period or of a monetary type like those of the Syracusan coins of the fourth century. Modern paste, cast from the antique; Berlin Museum. 6. Horseman armed with spear and shield; in exergue, **ΑΥΛΟΥ**. Sardonyx, of the Florence Museum. 7. Facing head of young Satyr, published by Winckelmann, *Monuments inédits*, p. 72, n° 58; signature, **ΑΥΛΟΥ**. 8. Bust of Artemis, with the same signature; a fine jacinth in the Ludovisi collection at Rome. 9. A cornelian of the Berlin Museum represents a cock and a hen, with the fragments of a signature **...ΛΟΥ** which may stand for Aulus, or Hyllus.

Natter confesses to have placed a Greek inscription, and amongst others, the signature of **ΑΥΛΟC** on gems he cut, and notably on a

copy of the Venus Vettori, of which he made a Danae, but he affirms not to have ever sold any such as antique.

The following gems mentioned by King, signed *Aulus* are probably modern, or if antique have had the signature added at the end of last century, when gem-collecting was so universal that a large number of forgeries were made in order to supply the demand. Cupid chained before a trophy, sard. (Carlisle); — Cupid holding a cornucopia, calcedony (Raspe); — Head of the young Augustus, sard. (Lippert); — Horseman in armour, sard. (Florence); — Forepart of a horse, garnet (Caylus); — Diana or Amazon, sard. (Buoncompagni); — Aesculapius-bust, sard. (Strozzi); — Head of Faun, front face, sard. (Jenkins); — Female pouring a libation (Stosch); — Head of Hercules, sard. (Northumberland); — Youthful head, cameo (Collegio Romano); — Lion devouring a horse, green jasper (Meghan); — Mercury holding a ram's head, sard. (Raspe); — Head of Sextus Pompeius; — Head of Ptolemy Philopator or of Abdolonymus, sard. (Bibliothèque Nationale, Paris); — Quadriga, sard. (Carlisle); — Venus seated on a rock balancing a stick, at which a little cupid catches, agate. (Jenkins); — Cupid holding a butterfly, jacinth (The Hague); — Head of Ceres, sard. (Marquis de Drée); — Faun's head, nicolo. (Beck); — Head of Laocoon (Bibliothèque Nationale); — Lion seizing a stag, red jasper (Lord Meghan); — Head of Maecenas, sard (Lord Greville), — Mercury carrying the infant Bacchus, jacinth. (The Hague); — Pan and Olympus, sard of three layers (Beck); — Sacrifice to Venus : three females, a man, and a satyr, perhaps of the 16th century.

BIBLIOGRAPHY. — Babelon, *op. cit.* — King, *Antique Gems*, p. 214.

AUMENER, WALTER (*Brit.*). Warden of the Calais Mint under Edward III, anno 25 of his reign. Another official of the same name was with John Langton, *Custos cuneorum*, at Calais, from the 3rd to the 25th year of Henry VII, and in 1446, he was appointed with Richard Vernon to this office, for life. His wages were to be twenty pounds per annum.

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, pp. 28, and 46.

A. V. Vide ALESSANDRO VITTORIA.

A. V. Signature of a medallist who worked from 1550 to 1555 and who cut several medals, as well as some of the coins of Pope Julius III.

AVANZI, NICCOLO or **DAVANZO** (*Ital.*), a distinguished stone and crystal cutter and engraver of Verona, who lived in the second half of the sixteenth century. He also worked for some time at Rome. To him we owe a celebrated lapis-lazuli representing the Nativity

of our Lord, which it is said, Isabella of Gonzaga, Duchess of Urbino, acquired after great trouble. Avanzi's pupil was Matteo del Nassaro, the famous engraver at the court of Francis I of France.

BIBLIOGRAPHY. — Babelon, *Camées antiques et modernes*, Paris, 1897.

AVENER, WILLIAM (*Brit.*) “ was appointed in the year 1453, with Richard Tunstall, to the office of warden of exchange and mint, for life, with two shillings and sixpence per day for wages.”

BIBLIOGRAPHY. — Ruding, *op. cit.*, II.

AVERLINO, ANTONIO, surnamed **FILARETE** (*Ital.*). Florentine architect and sculptor, born about 1400, died *circa* 1469. A medal in the South Kensington Museum, with incuse inscriptions, was probably modelled and cast by himself; it represents his own portrait.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 26.

AVERN, EDWARD (*Brit.*). English medallist of the beginning of the present century, lived in Stanhope Street, Clare Market. He is known by two medals of Izaak Walton, and Charles Cotton, executed in 1824 for Thomas Gosden, a bookseller, who made a speciality of the sale of works upon angling.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.*, I, 591, 2.

AVRY, F. (*Dutch*). Engraver of a medal commemorating the massacre of the brothers John and Cornelius de Witt, 1625. Obv. Busts of the two Statesmen; R. Many-headed monster preying on two nude bodies.

A. W. *vide* **ANTON WIDEMAN**, a Viennese medallist of great talent, who worked at the end of the last century.

AXEOCHUS (*Greek*). A fictitious signature found on the following gems : Faun playing the lyre, Cupid holding thyrsus; between them, an altar surmounted by crescent (Stosch); — Head of youthful Hercules, sard. (Cheroffini); — Perseus carrying Medusa's head, signed on the buckler, **AΞEOX** (Stosch); — Bacchante, paste (De Thoms); — Hercules, Mercury, and Vulcan, sard. (Count Wackerbarth).

BIBLIOGRAPHY. — King, *op. cit.*, p. 215.

AYLESBURY, SIR THOMAS (*Brit.*) was granted on the 20th October, 1632, the office of “ making and assizing the money-weights”, and was renewed to him and his son William Aylesbury later on. “ It gave to them the agency for the sole making, uttering, and sending all counterpoises, or weights, and grains, and for the approv-

ing and allowing all balances for his majesty's coins or money of gold, within England and Ireland, for the term of their lives. "

BIBLIOGRAPHY. — Rymer, vol. XX, p. 200. — Ruding, *op. cit.*, pp. 386, 391.

AYLESBURY, WILLIAM (*Brit.*). Son of the preceding, was appointed conjointly with his father to the post of assayer at the Royal Mint, under Charles I. *See notice above.*

AYLMER, LORD (*Brit.*). Comptroller of the Royal Mint, from the 2nd to the 29th year of George II.

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, 38.

AYMARY, P. (*Brit.*). A native of Tours, who was commanded by King Henry II, in 1180, to come to England, to undertake the work of improving the money. The coinage had been so adulterated that it had to be called in and a new currency, struck under the supervision of this foreign artist, came into force. But, "instead of attending, as it was his duty to do, to the increase of the revenue, and to the restraining the arts of counterfeiters, he was heavily suspected of conniving at the frauds of the moneyers, and having narrowly escaped punishment by Henry's lenity, he was dismissed by him to his own country. "

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, p. 171.

B

H 𐆢 B. These letters and monogram are found on several medals executed between 1540 and 1555, by some unknown artist, who probably flourished at Nürnberg. These medals are : Ursula Durr of Nürnberg, undated; — Christoph Scheurl, 1540; — Christoph Tetzl, 1540; — Mathes Hess, 1541; — Ursula, Countess Solms-Lich (1546); — Amalie, Countess Solms-Lich (1546); — ... Countess Solms-Lich *R.* only, 1546; — Lorenz Muiler and Margaret Nesin, 1547; — Johann Fichard and Frau Elizabeth, 1547; — Justinian von Holzhausen (1547); — Jurig von Hol, 1547; — Lenhart Kobolt, 1552; — Wenzel Jamnitzer, 1552; — Stephan Bair, 1555; — Willibald Gebhard, 1555; — Laux Kreler and consort Frau Elizabeth.

BIBLIOGRAPHY. — Adolf Erman, *Deutsche Medailleure des sechzehnten und siebzehnten Jahrhunderts*, Berlin, 1844.

S. B. (*Germ.*). These initials appear on a medal of 1579 of Octavian Schrenckh, a Bavarian counsellor. By the same artist are probably the following productions, which are similarly treated : Jacob Freydenfels, 1571; — Niclas Michel von Olsnitz, 1572, and Hans Franz von Neuhaus, 1582.

BIBLIOGRAPHY. — Erman, *op. cit.*

BABB, STANLEY W. (*Brit.*). Member of the London Society of Medallists. He exhibited a fine portrait medallion at the Dutch Gallery's Exhibition of medallic works in May last.

BABOUOT (*French*). Medallist of the beginning of the present century. He worked for the Paris Medal Mint, and engraved two medals of the Napoleonic series : campaign of 1839 (2 diff. types).

BIBLIOGRAPHY. — Edward Edwardes, *The Napoleon Medals*, London, 1887.

BACGEROTTI, GIOVANNI (*Ital.*). Master of the Papal Mint at Fuligno, 1513-1516.

BACCUET, AUGUSTIN (*Swiss*). Master of the Mint of Geneva, conjointly with David Guainier, from 1638 to 1640. The distinctive mark on the coins is GB or BG, separated sometimes by a cinquefoil, or by the crown of the spread-eagle, with or without dots. He became sole Mint-master, from 1644 to the 25 December 1646 (Mint characteristic, B), and later from 28. Jan. to 22. Dec. 1652.

BIBLIOGRAPHY. — *Bulletin de la Société suisse de Numismatique*, 1885.

BACHE, ANTHONY (*Brit.*). A native of Geneva, who, in conjunction with Nicholas Choue was Master of the London Mint in the 24th year of the reign of Edward III.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage*, I, pp. 32 and 225.

BACHELIER, JEAN JACQUES (*French*). 1824-1806. Founded in 1766 a free School of Art in Paris, which was granted Royal support in 1767. He issued in 1792 a series of jetons, described in *Histoire numismatique de la Révolution française*, 1826. Bachelier is better known as a painter of flowers and fruit; he was employed for some time at the Royal Factory of Sèvres, and also made the first trials in wax painting. He was elected a member of the Royal Academy in 1763.

BIBLIOGRAPHY. — E. Koloff, *Nagler's Künstler Lexicon*, II, 512. — Fiorillo, *Gesch. der zeichnenden Künste*, III, 384. — Ch. Blanc, *Histoire des peintres de toutes les écoles*.

BACKER, G. DE (*Belg.*) worked between 1711 and 1715, and his medals mostly refer to the advent and reign of Maximilian Emmanuel, Elector of Bavaria, Count of Namur, Duke of Luxemburg and Count of Chiny. He engraved seals as well; on one of the sovereign bailliwicks of Namur, his signature is found in full. G. DE BACKER LAN. All the medals and jetons known of him are signed B or G.D.B. or G.D.BAC. or D.BA. and represent either a bust or a full-length portrait of Max. Emmanuel on obv. It is not known whether he was employed also to engrave the écus, half-écus and quarters struck at Namur in 1713, but it is not unlikely he cut the dies of this coinage.

BIBLIOGRAPHY. — A. Pinchart, *Médailleurs belges*, 1854.

BACKER, DE (*Belg.*). Die-sinker, and Mintmaster at Bremen, 1763-1797.

BACKÈRE, GASPARD DE (*Belg.*), a Belgian seal-engraver, who is mentioned from 1483 to 1487. On the death of Mary of Burgundy, he was entrusted in 1484 by the united provinces of Flanders, Hainault and Brabant with the engraving of the great seal of her son and successor Philip, who is represented on horseback.

BIBLIOGRAPHY. — A. Pinchart, *op. cit.*, 1855.

BACOD, BENEDICT (*Ital.*), Master of the Mint at Borgo in Savoy, 1523 to 1528. The coins of that city struck during his administration bear the letters BB.

BADDELEY, JOHN (*Brit.*). London die-sinker of the first half of the present century. He worked as a trade medallist and was practically

unknown outside the trade, with whom however he enjoyed a reputation for good workmanship. His business was carried on for thirty years in Hackney; the original house, established by his father, John Baddeley, of Compton St., Clerkenwell, combined with medal and button die work deep dies for striking the patterns on spoons and general silver work. John Baddeley junior's son is the present head partner of the firm of Baddeley and Reynolds.

BADDELEY and REYNOLDS (*Brit.*). A firm of London die-sinkers, who have executed a number of medals for the trade. The head of the present concern is Mr Frederick Baddeley who has cut numerous medal dies, none of which are signed.

BAER (*French*). Gem-engraver of little merit who exhibited at the Salons of the end of last century and under Napoleon I.

BIBLIOGRAPHY. — Babelon, *Pierres gravées*, p. 311.

BAEREND, KARL EMMANUEL (*Germ.*). Sculptor and engraver. Born in 1770, at Ducla, in Poland, he was a pupil of Höckner and contributed several medals commemorating events of the Saxon Regency, and medallic portraits of Mozart and the Casanova family. At the Fine Art Exhibition of 1794 at Dresden, were a number of proofs in wax of medals in high relief. As a sculptor, he was trained by Casanova, in remembrance of whom he cut a fine medallion.

BIBLIOGRAPHY. — Bolzenthall, *Skizzen zur Kunstgeschichte der modernen Medaillen-Arbeit*, 1429-1840, Berlin, 1840. — C. Clause, *Nagler's Künstler Lexicon*, II, 538.

BAESING (*Germ.*). Medallist who worked for the Polish and Saxon courts, and of whom a medal of 1733 occurs.

BAETES, JULES (*Belg.*). Medallist, son of F. Baetes, and brother of Leon Bates, all engravers of medals. He is the author of several works, amongst others, a commemorative piece of the Treaty of the Hague, 1795-1895.

BAFFO, ANDREA (*Ital.*). Mint-inspector at Venice, 1698.

BAFFO, BATTISTA (*Ital.*). Goldsmith, medallist, and poet, who flourished about 1537, produced some good work, and was a friend of Pietro Aretino, as is shown by the latter's correspondence.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 117.

BAGGE, J. (*Danish*). Artist of the first half of the eighteenth century at the court of Denmark; has left no work of importance.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 266.

BAGNO, CESARE DA (*Ital.*). A Florentine medallist of the first half of the sixteenth century, who also did some good work in gem-engraving. His real name was Cesare di Niccolo di Mariano Federighi; he was born about 1530 at Santa Maria in Bagno, died at



Milan in 1564. The medal illustrated above of Alfonso II d'Avalos and Fernando Francesco II d'Avalos, Marquis of Pescara, Viceroy of Sicily, is signed CES DABAGNO. Another, executed in honour of Castaldi, a Neapolitan, Count of Padiena, and General of Charles V, exhibits also very fine work and reflects on the wonderful influence

of Michael Angelo, and the Florentine Academy upon his style of art.

Cesare da Bagno was one of the best Italian medallists of the early part of the 16th century.

BIBLIOGRAPHY. — Armand, *Les Médailleurs italiens des XV^e et XVI^e siècles*, Paris, 1883-1887. — Bolzenthall, *op. cit.*, 112. — Nagler's, *op. cit.*, II, 548.

BAHR, JOHANN CHRISTOPH (*Germ.*). Mint-master at Goslar, 1663-1668, Clettenberg, 1682, Walkenried, 1691, Gotha, 1691, Wolfenbüttel, 1693-1696.

BAILLY, CLAUDE (*French*), 1564-1574. Engraver at the Mint of Lyons. He was confirmed in his office by letters patent from the King in 1565, and kept it until his death in 1574.

BIBLIOGRAPHY. — N. Rondot, *Les graveurs de Monnaies à Lyon, Mâcon*, 1897.

BAILLY, CLAUDE (*French*). Goldsmith, farmed the right of coinage from the Bishop and Count of Verdun. In 1619 he was replaced by Nicolas Marteau, goldsmith of Charleville, and former engraver of the coins of Charles de Gonzague, Duke of Nevers.

BAILLY, HUGUES DE. Engraver at the Mint of Amiens, 1515.

BAIN, W. (*Brit.*). Born at Edinburgh, about the beginning of the present century. He came to London in 1825, and is mentioned as still living in 1862. The following medals are of especial interest to collectors of the Scottish series : Royal visit of George IV to Scotland, 1822 (2 var.); — John Rennie, the Engineer (2 var., one dated, 1831); — Sir Walter Scott; — General Sir R. C. Ferguson, 1833 (2 var.); — George Granville, Duke of Sutherland, 1833; — C. C. Leveson Gower, Duke of Sutherland, 1840; — Harriett Georgiana Elizabeth, Duchess of Sutherland, 1837; — Robert Ferguson, of Raith, 1836; — Francis Horner; Edinburgh Academy, 1824, with bust of Virgil on obv., etc.

BIBLIOGRAPHY. — R. W. Cochran-Patrick, *Catalogue of the Medals of Scotland*, Edinburgh, 1884.

BALBACH, OTTMAR (*Germ.*). A native of Karlsruhe, pupil of Schwanthaler, worked as a sculptor and die-sinker.

BIBLIOGRAPHY. — Nagler's, *Künstler Lexicon*, II, 569.

BALBI, RIZZARDO (*Ital.*). Mint-inspector at Venice, 1767-1780.

BALBI, ZUANO (*Ital.*). Mint-inspector at Venice, *circa* 1751. His issues are signed Z.B.

BALDASSARE ESTENSE (*Ital.*). Painter and medallist of Ferrara, born at Reggio, about 1443. In 1468, he was serving the Duke of

Milan, but from 1469 he appears to have been working for the Duke of Ferrara until 1476, when he went to Reggio, where he still was in 1493. In 1497, he had gone back to Ferrara, and a document quoted by Campori proves that he was still living in 1504, soon after which he must have died. He made his will in 1500 and was then Governor of the Tedaldo Castle at Ferrara. Two of his medals bear the date of 1472; they are those of Ercole I of Este, second Duke of Ferrara; a third of similar type is without date. Some of his paintings are still preserved in various churches of his native city, others are to be found at Venice and Rome.

BIBLIOGRAPHY. — Armand, *l. c.* I, II and III. — A. Heiss, *Les Médailleurs de la Renaissance*, IIIrd part, pl. V, nos 1, 3 and 5. — Crowe and Cavalcaselle, *History of Painting in North Italy*. — Nagler's, *op. cit.*

BALDENBACH, PETER (*Austr.*). Born at Linz on the Rhine, 17. September 1762; died, 31. January 1802. He took to medal engraving from natural inclination. His principal works refer to the victories of the Austrian army under the leadership of the Prince of Saxe-Coburg, the victories of the Russo-Austrian troops in Italy, the Archduke Charles, and numerous other events and personalities.

He went to Vienna in 1784 as apprentice to a lockmaker, and worked for many years in that branch of industry. It was while there that he frequented a school of drawing and engraving, and made such progress that he soon carried off a prize and was later on appointed to the post of assistant-engraver to the Academy of Medallists of Vienna. Some of his medals commemorate also the death of Louis XVI of France, and that of his unfortunate Queen, Marie-Antoinette.

His habitual signature on the medals is B.D.B. for *Bal Den Bach*. Two of them are illustrated in *Trésor de Numismatique de la Glyptique, Méd. de la Révolution*, pl. 41.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 273. — *Histoire Numismatique de la Révolution française*, 1826. — Nagler's, *op. cit.*

BALDINI, BACCIO (*Ital.*). Florentine goldsmith and engraver of the second half of the XVth cent. He is supposed to have executed a number of works in niello, but is better known by the prints illustrating the edition of 1481 of Dante's *Divina Commedia*, Florence.

BIBLIOGRAPHY. — G. Pawlowski, *Grande Encyclopédie*, t. V, p. 100.

BALDUINUS, PAGANUS (*Ital.*). Moneyer, born at Messina, employed by the Emperor Frederick II (1184-1250), and known for having introduced on his coins the antique style of art and execution. His *Augustales*, the finest coins of mediaeval times, are

imitations of the Roman coins, and bear on one side the Emperor's bust with the legend AVG IMP.ROM., and on the other the spread-eagle accompanied by the inscription FRIDERICVS. They



were struck at Brindisi and Messina, and were continued under succeeding rulers, notably Charles II of Anjou, king of Sicily. Frederick II presented Balduinus with the land of Viareggio (near Lucca), in recognition of his brilliant services.

BIBLIOGRAPHY. — Eug. Müntz, *Les Précurseurs de la Renaissance en Italie*, Paris, 1882. — A. Schnaase, *Geschichte der bildende Künste*, Düsseldorf, 1876. — *Grande Encyclopédie*, t. V, p. 103.

BALDWIN (*Brit.*). Abbot of St Edmundsbury (1065 to 1097) was granted a mint in conjunction with the abbey by Edward the Confessor. The document reads as follows : “ Edward King gret Aylmer Bisscop, and Girth Erl, and Toly and all mine Theynes on Estangle frendlike. And Ic kithe ihu that Ic habbe unnen Baldewine Abbot one munetere with innen Seynt Edmunds Biri, also frelike on alle thing to habben, also me mine on hande stonden ower on ani mine burgh aldrefrelikest. God se ihu alle frend. ”

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage*, II, 218.

BALLA, CAVALIERE MICHELE (*Ital.*). Medallist of the end of the sixteenth century. A medal signed CAVAL.MI.B. of Gregory XIV bears the date 1591.

BIBLIOGRAPHY — Armand, *op. cit.*

BALLAY, JOSUÉ (*French*). Engraver of jetons during the first half of the 16th cent. The best known are : 1526, M. de Bonnes, maître d'hôtel of the King ; — 1527, Cardinal of Orleans, Archbishop of Toulouse ; — M. de Lautrec ; — 1530, The Queen ; — 1531, The Queen of Navarre ; — 1532, M. Ch. de Saint-Simon, &c.

BIBLIOGRAPHY. — Alb. Barre, *Graveurs en médailles de la Renaissance française*, 1867.

BALLAY, JEHAN (*French*). Engraver at the Mint of Saint-Lô, circa 1414.

BALLIN, JOEL (*Danish*). Born at Veile (Jutland), 22. March 1822. He studied at Copenhagen, Leipzig, and Paris. He is said to have

executed some medals, but is better known by his fine engravings of the Immaculate Conception, the Madonna, after Murillo, and numerous others, the merits of which have received due recognition at the Salons of 1861 and 1864.

BIBLIOGRAPHY. — W. Engelmann, *Nagler's Künstler Lexicon*.

BALTIMORE, LORD (*Brit.*). Lord Proprietor of Maryland, issued a series of coins, *temp.* Charles II, for circulation in his own province. They are shillings, sixpences, and groats in silver, and pennies in copper. The obv. of these present a bare head, in profile, of Lord Baltimore, with the legend CAECILIVS D'NS TERRAE MARIAE &c. T. and on R. his arms under the crown of his palatinate, with indication of value. The penny bears the inscription DENARIVM TERRAE MARIAE.

BIBLIOGRAPHY. — Ruding, *Annals, &c.*, I, 417. — Atkins, *Colonial Coins of Great Britain*, 1887. — Crosby, *Early Coins of America*.

BALUGANI, FILIPPO (*Ital.*) 1734-1780. Medallist of the end of last century, whose best known productions are the medals he engraved in honour of the mathematician and physician Vincenzo Riccati, Francesco Zanotti, and Giacomo Gradonico.

He was a pupil of Vittorio Bigari, and became a member of the Clementine Academy. At Bologna he filled the post of engraver of the coins to the city. His signature on the medals is F.B., F.BAL., or F.B.F.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 270. — Nagler's, *Künstler-Lexicon*, II, 660. — Bianconi, *Guida di Bologna*, 1826, p. 203.

BALZAR, P. (*Ital.*). This artist, who worked at the end of the eighteenth century is known by a fine medal with portrait of Francesco Testa.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 270.

BANDINELLI, MICHEL ANGELO (*Ital.*). A fifteenth century Italian master in niello work.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 18.

BANDUCCI, Italian goldsmith and engraver at the end of the XVIth cent.

BANG, HIERONYMUS (*Germ.*). Nuremberg goldsmith and engraver, 1553-1630. No medals of this artist are known, but his plates, Roman Heroes, after Goltzius, the Fives Senses, the Twelve Months, attracted much attention at the time.

BIBLIOGRAPHY. — *Grande Encyclopédie*, t V, p. 234.

BANG, DIETRICH (*Germ.*). Also a Nuremberg goldsmith and engraver, perhaps the brother of the last.

BANTEL, JOHANN KONRAD (*Germ.*). Medallist and Mint-master at Kassel, 1744-1765, then at Detmold, 1765-1769. His distinctive mark on the coins is I.C.B.

BIBLIOGRAPHY. — Nagler's, *Monogr.*, III, 2091.

BAR, ALBERT (*Germ.*). Master of the Mint at Eisenach, 1717-1750. On the coins, his signature is I.A.B.

BARANOFF (*Russ.*). Coin and medal-engraver, who flourished at St Petersburg between 1840 and 1855. His works are signed B.B.W.

BARANOFF, W. (*Russ.*). Die-sinker and medallist, 1860. His medals are generally signed B.B.

BARATTINI, FRANCESCO (*Ital.*). Wood-sculptor and die-sinker, born at Bologna. He worked about 1760. According to Nagler, his signature on the dies he cut is F.B.F.

BIBLIOGRAPHY. — Nagler's, *Monogr.*, II, 1960.

BARATTINO, FRANCESCO (*Ital.*). Die-sinker at Bologna, 1770-1796.

BARBARO, ALOYSIO (*Ital.*). Mint-inspector at Venice, 1751-1752.

BARBARO, BATTISTO (*Ital.*). Master of the Cattaro Mint. His coins bear the letters BB.

BARBARO, FRANCESCO (*Ital.*). Mint-master at Venice, 1796-1797.

BARBARO, STEFANO (*Ital.*). Mint-inspector at Venice, 1753.

BARBEDOR, JEHAN (*French*). A goldsmith, and perhaps also a gem-engraver. He is mentioned in 1494, as living at Paris and having sold to King Charles VIII a jewel adorned with three camei, representing our Lady, Saint Michael, and King Louis XI.

BIBLIOGRAPHY. — Babelon, *op. cit.*, p. 265. — L. de Laborde, *Glossaire des émaux*, p. 191.

BARBER, J. (*Brit.*). Engraver of a very rare medal of Sir Charles Napier, in 1841. Another, on the Pacification of Europe, in 1814, was executed by him in conjunction with T. Wyon; the portrait of George, Prince-Regent, which appears on this medal in high relief is due to him, and is certainly an admirable piece of work.

BIBLIOGRAPHY. — Cochran-Patrick, *Medals of Scotland*, 1884.

BARBIER, G. A. (*Belg.*). Medallist of the last century, whose works are not worth recording, being all of inferior merit.

BIBLIOGRAPHY. — *Revue de la Numismatique belge*, 1853, p. 217.

BARBIER, GEORG (*Germ.*). Die-sinker at Düsseldorf, 1765-1803.

BARBIEZ, JACQUES (*Germ.*). Native of Champagne, who settled in Berlin. Although he really was an engraver of steel plates, he is

mentioned in works on medallists, perhaps for having executed some medal dies, or at any rate for having offered suggestions in this respect.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 254.

BARBIEZ, LUDWIG HEINRICH (*Germ.*), son of the preceding; died in 1754. He carried on his father's trade, and with his brother, practised die-sinking at Berlin.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 254.

BARBIEZ, ZACHARIAS (*Germ.*). Brother of Ludwig Heinrich, and son of Jacques, worked as a medallist in Berlin.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 254.

BARBY, THOMAS (*Brit.*) was, in conjunction with William Crumpe, constituted Master of the coinage in the castles of Dublin and Trim, and the town of Drogheda, on Oct. 18. 1471, in the tenth year of Edward IV.

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, 285.

BARDE, GUATER DE (*Brit.*). Also named **GAUTRON, GAUTER, GAWTRON DE BARD, GALTRON' DE BARD**, and **GAUTRON DE BARDES**. Master of the Calais Mint, to which he was appointed in 1364, in the years 35, 37, 38, 40, 41, 43, 44, 49, and 50 of Edward III, and 1 to 14 of Richard II. He was Warden of the exchange between the years 35 and 37 of Edward III.

BIBLIOGRAPHY. — Ruding, *Annals of the British Coinage*, London, 1840.

BARDULECK, M. (*Bohem*). Medallist of the beginning of the present century, by whom we have seen a portrait medal of Joseph, Ritter von Mader, the numismatist, 1754-1815.

BIBLIOGRAPHY. — Max Donebauer, *Beschreibung der Sammlung Böhmischer Münzen und Medaillen*, Prag, 1888.

BARIER, FRANÇOIS JULES (*French*). Born at Laval, 1680. Gem-engraver, whose most admired portraits are those of the Marquis Rangoni and of Fontenelle. He executed also very beautiful and minute figures on cornelian and agate vases, and most worthy of admiration is a vase decoration representing Venus and Amor. He was the ordinary court-engraver of Louis XV, and died at Paris in 1746. Voltaire quotes him in the following lines which he sent to a lady with a ring bearing his portrait engraved by Barrier.

Barrier grava ces traits destinés pour vos yeux ;
Avec quelque plaisir daignez les reconnaître
Les vôtres dans mon cœur furent gravés bien mieux ;
Mais ce fut par un plus grand maître.

BIBLIOGRAPHY. — C. W. King, *Antique Gems*, 1860. — P. Lacour, *Grande Encyclopédie*, t. V, p. 420. — Babelon, *Pierres gravées*, p. 298.

L. FORRER. — *Biographical Notices of Medallists.*

BARING, THE RIGHT HON. ALEXANDER (later **LORD ASHBURTON**) (*Brit.*). Master of the Mint, anno 5 of William IV, 1835.

BARKER, MAY H. (*Brit.*). Contemporary modeller and medallist. This artist exhibited a beautiful portrait medallion at this year's First Exhibition of the Society of Medallists, at the Dutch Gallery ¹.

BARNABE, FELICE ANTONIO MARIA (*Ital.*). Florentine gem-engraver of the early part of the 18th century. His works are generally signed **ΦΕΛΙΞ** and must not be confused with those of a Greek artist of that name, who lived in the first century of our era. Barnabe was born at Florence on the 27 July 1720, and learnt the art under F. Bombini, J. Fortini, and F. Ghingi; the last-named was a celebrated stone-cutter. He tried painting, but did not succeed, and on Hugford his master's sudden call to Naples, he devoted himself again entirely to gem-engraving. His works are numerous, and are mostly found in private collections. The date of his death is unknown.

The best known gems of his are the following : **CAMEI**. Alexander the Great dying, cornelian; signed **ΦΗΛΙΧ ΒΗΡΝΑΒΗ ΕΠΟΙΕΙ**; — Bust of Medusa; signed **F·B·** **INTAGLI**. Amor and Psyche; signed **ΦΗΛΙΞ**; — Roman head, paste (Stosch); — Triumphal procession (phallic); — Head of Saviour, chalcedony (This gem was engraved for the Marquis Manfredi Malaspina, who possessed a series of over 60 pastes by Barnabe); — Sacrificial scene, sardonyx, signed **B·Φ·Ε.**; — Hercules and Iole (Andreini); — Achilles mourning over the death of Patroklos, cornelian; — Warriors about to offer a sacrifice (Malaspina); — Bust of Plautilla, sardonyx; — Triumph of Bacchus, chalcedony; — Hercules Farnese, chalcedony; — Head of Homer; — Pythagoras, sardonyx; — Bust of Antinoüs; — Silenus seated; — Young bust of Hercules (Rays); — The Venus de Medici (Rays), etc.

BIBLIOGRAPHY. — Babelon, *Pierres gravées*, p. 286. — Do, *Camées de la Bibliothèque Nationale*, XCVII, 1897. — Dr Herm. Rollet, *Allgemeines Künstler Lexikon*, III, 629. — Raspe, *Descriptive Catalogue*, London, 1791. — Köhler, *Gesammelte Schriften*, Petersburg, 1851. — Tomaso Cades, *Gemmes*, etc. Bd. XLIII, 106-7.

BARNARDISTON (*Brit.*). Comptroller of the London Mint, 3rd year of the Commonwealth.

BARRE, ALBERT DÉSIRÉ (*French*), 1818-1878. Son of J. J. Barre, the "Graveur général at the Paris Mint", to whom he succeeded in this office in 1855. He first studied painting and was received in 1838 as a pupil of the Ecole des Beaux-Arts, and later on of P. Delaroche. After producing some note-worthy pictures, St Christopher carrying the Infant Jesus (Salon of 1843), the Return of the Prodigal (S. 1846), Plautus, Latin comic poet (S. 1848), J. J. Rousseau at

1. 1898.

the age of sixteen, and mural frescoes for the St Joseph Chapel in the Church of St Eustache at Paris, he turned to medal-engraving in 1848. At his father's death, the task of engraving the dies for the coinage was entrusted to him. He was created a Knight of the Legion of Honour in 1846.

His best known medals are : J. B. Dumas; — Exhibition of 1878 (Bust of the Republic and inscriptions); — Bust of Esculapius, &c.

BIBLIOGRAPHY. — Ad. Thiers, *Grande Encyclopédie*, t. V, p. 481. — R. Marx, *Les Médailleurs français*, 1897.

BARRE, JEAN AUGUSTE (*French*). Contemporary medallist residing at Paris.

BARRE, JEAN JACQUES (*French*). Born 3. Aug, 1793, died 10. June 1855. Medallist, and "Graveur général des Médailles" from 1842 to 1855. He was apprenticed to Thiulier at the age of seven-



The rare 5 Franc piece.

teen, and there made such rapid progress that his first exhibit at the Salon of 1819 met with great success. From that time until his



The adopted type.

death, scarcely a year elapsed without some works of his, medals, portraits, coins, dies, etc. appearing at the annual Fine Art Exhibitions at Paris. In 1834 he was entrusted with the engraving of the

Royal coins of Louis Philippe, and in 1848 he cut the official seals of the National Assembly and State under the Second Republic. Napoleon on his election as President chose J. J. Barre's patterns for the new coinage, and the same portrait was subsequently used on the currency of the Third Empire. Between 1841 and 1843 he engraved the copper plates for the notes of the Bank of France and those of the Banks of Rouen, Lyons, and Toulouse.

Worthy of mention amongst his finest productions are the medals with portraits of Shakespeare (for the *Series numismatica universalis*), and Dr Gall, those commemorating the Victories and Conquests of the French from 1792 to 1815, the Death of the Prince de Condé,



the Re-dedication of the church of Sainte-Geneviève at Paris, the Erection of a Statue to Louis XIV at Montpellier and of another to Louis XVI at Bordeaux, the Building of a Monument to Boieldieu at Rouen, and also to the Duc de Berry at Lille, the Translation of the body of Napoleon I from St Helena to the Dôme des Invalides at Paris, the Visit of the King and Queen to the Mint, the Foundation of the Trocadero (1830), Louis-Napoleon Bonaparte, President of the French Republic, &c. Well known are also the following medals : The Marquis of Lauriston (1822), Visit of the Royal family to the Mint (1834), Life-Saving Reward (1835), M. Bégin, chief surgeon of the military hospital at Strassburg (1836), The Latino-French Library published by Mr Panckuke (1837), Building of the Railway from Paris to St Germain-en-Laye (same year), The

Duke and Duchess of Orleans (1838), Preservation of public and historical Monuments (1840), Death of M.N.F. Bellart; Coronation of Charles X; Journey of the King to Mulhausen; Raymond, Count of Sèze; and others. In Mudie's National Series of Medals, the following are by J. J. Barre: Battle of Vimiera, 1808, obv.; Visit of the allied sovereigns to England, 1814, rev., The English re-enter Hanover, 1814, rev. There is also a medal of George IV, with laureate head to r., without reverse, signed by this artist. He cut several masonic medals as well, two of which are mentioned by Marvin.

Of the two sons of J. J. Barre, the eldest, Jean Auguste, was a sculptor of merit, whilst the younger, Désiré Albert succeeded his father in 1855 as chief engraver at the Paris mint.

The portrait of the artist, who had received in 1834 the Cross of the Legion of Honour, has been painted in 1840 by Amaury Duval.

BIBLIOGRAPHY. — E. Bellier de la Chavignerie et Louis Auvray, *Dictionnaire général des Artistes de l'Ecole française*, Paris, 1882. — Dr J. Meyer, *Nagler's Künstler-Lexicon*. — Dr F. P. Weber, *Medals and Medallions of the nineteenth century relating to England by foreign Artists*, London, 1894. — Ad. Thiers, *Grande Encyclopédie*, t. V, p. 481. — Marvin, *Masonic Medals*, Boston, 1880.

BARRIAS, ERNEST (*French*). Contemporary medallist, born in Paris. There is a cast medal by him exhibited at the Luxembourg Museum, Paris; it commemorates the painter, Gustave Guillaumet. E. Barrias is an officer of the Legion of Honour, and a Member of the Institute.

BIBLIOGRAPHY. — L. Bénédite, *Catalogue sommaire des Peintures, Sculptures, Dessins, Gravures en Médailles et sur Pierres fines et Objets d'art divers de l'école contemporaine*.

BARTHÉLEMY, CLAUDE PHILIPPE. Engraver at the Mint of Perpignan, 1774.

BARTHÉLÉMY HENRI (*Swiss*). Chief engraver at the Mint of Geneva, from January 17 to February 29, 1588.

BARTHOLOMAEUS (*Germ.*). Münzwardein at Frankfurt on Main in 1472. By profession he was a goldsmith. On the coins, his distinctive mark is T.

BIBLIOGRAPHY. — E. Joseph u. Ed. Fellner, *Die Münzen von Frankfurt a/M.*, 1897.

BARTOLINO, F. G. A. (*Ital.*), also known as **TEATINO**, a Florentine, has done some nice work in coin-engraving. He lived in the first part of the seventeenth century.

BARVA, COLIN (*Brit.*) Warden of the Mint of Saint Lo, 8th year of the reign of Henry V, 1420.

BARYE, ANTOINE LOUIS (*French*). Sculptor, painter and medallist. Born 24. Sept 1795, died 27. June 1875. Pupil of Bosio and Gros, he first worked under Fourier. He entered the Ecole des Beaux-Arts in 1818, and in 1820 obtained the second prize at the Concours de Rome for his *Cain cursed by God*; the previous year, a medal, representing Milo of Croton torn by lions had won him the third prize. He went to Rome, then entered the workshop of the goldsmith Fauconnier, where he was employed to model studies of animal life, which have made his renown. As a medallist, his work is not very extensive.

BIBLIOGRAPHY. — Théophile Silvestre, *Histoire des artistes vivants*, Paris, 1857. — *Gazette des Beaux-Arts*, I, Pér. XX, 107-126. — Charles Blanc, *Les artistes de mon temps*, Paris, 1876, pp. 379-403. — Dr J. Meyer, *Allgemeines Künstler-Lexicon*, 1878.

BARYE, ALFRED (*French*). Son and pupil of the preceding. Sculptor and Medallist. There is a bronze medallion by him, representing the portrait of M. J.

BIBLIOGRAPHY. — Bellier de la Chavignerie et Louis Auvray, *op. cit.*, p. 47. — Clement and Hutton, *Artists of the nineteenth century and their works*.

BASIN, JOHN (*Brit.*). Warden of the Mint of Eausse, 8th year of Henry V. He was a burgess of Caudebec.

BASSI, G. M. (*Ital.*). Sculptor and medallist at Bologna, during the latter end of the seventeenth century. He is supposed to have executed some medals; that of the Bolognese Scholar Paolo Masini, whose *Bologna illustrata* appeared in 1666, is generally attributed to him; it bears a portrait, and the signature G.M.B.F. Better known are his terra-cotta groups of the Holy Family in the archiepiscopal palace of Bologna, and his statues at the Church degli Angeli in the same city.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 214. — Malvasia, *Pitture etc. di Bologna*, 1782. — Nagler, *Monogrammisten*, III, 192. — — Dr J. Meyer, *op. cit.*, III.

BASSI, GIAMMARIA (*Ital.*). Die-sinker at Bologna, 1692. He engraved some of the coins of Pope Innocent XII.

BASSIANUS, HERCULES (*Ital.*). Die-sinker at Padua; a pupil of Cavino, circa 1560.

BASTIAN, ALTMANN (*Germ.*) Mint-master at Plötzkau (Anhalt-Bernburg), 1699-1680; Hildesheim, 1680-1681; Stettin, 1681-1685; Königsberg (Prussia), 1685-1686; Weimar, 1687-1690, and Ilononau, 1691-1701.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

BASTOYGNE, HERMANDE (*Belg.*). Goldsmith and seal-engraver at Brussels. In 1574 he cut a seal for the archbishopric of Cambrai;

the seal was silver and weighed $1\frac{1}{2}$ oz. ; for the engraving he was paid 4 Rhenish florins 10 sols.

BIBLIOGRAPHY. — A. Pinchart, *Revue belge de numismatique*, 1852.

BATAILLE, PIERRE (*Brit.*). Master of the Mint of La Rochelle, 34th year of Edward III's reign, 1360. " He was to hold this office during pleasure, with the usual wages. "

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, 33 ; II, 259.

BATEK, F. (*Bohem.*). A contemporary medallist, residing at Prague, by whom we know a medal commemorating the Silver Wedding of the Emperor Francis Joseph and Empress Elizabeth of Austria, 1879.

BATTAJA, ALOYSIO (*Ital.*). Inspector of the coins at Venice under the Doge Francesco Molino, 1646-1655.

BATHURST, EARL (*Brit.*). Master of the London Mint, *anni* 44 and 47 of George III's reign.

BATHURST, BRAGGE (*Brit.*). Master of the London Mint in the year 1806 under George III.

BATTISTO, TAGLIA *vide* **TAGLIA**.

BATZ, PHILIP CHRISTIAN (*Danish*). Born in 1820. Medallist at the court of Denmark. He engraved in 1852 a medal on Industrial Enterprises at Copenhagen.

BAUER, JOHANN LEONHARD (*Germ.*). Carver in ivory, boxwood, mother-of-pearl, stone, etc. Born in 1681, died at Augsburg in 1760. His works were much esteemed but do not now excite so much admiration. His representations of subjects from nature are very good.

BAUERT, GEORG VALENTIN (*Swed.*). A Swedish engraver born at Altona, son of John Ephraim Bauert, studied under John Milton, engraver to the London Royal Mint. His works date from 1790 to 1810. The English Medallic series owes to him several medals : Robert Walpole, Earl of Oxford, 1744 (*R.* cut by J. Milton) ; — England under George III, 1800, &c. He was chief engraver of the Altona Mint from 1790 to 1800.

BIBLIOGRAPHY. — F. P. Weber, *Medals and Medallions*, p. 7. — Nagler, *Monogrammisten I*.

BAUERT, JOHANN EPHRAIM (*Swed.*). Medallist in the service of Frederick V. of Denmark. He was born at Stockholm between 1720 and 30, and died at Copenhagen in 1799. It is supposed that he worked under Hedlinger, and perhaps also under Daniel Fehrmann. In 1763 he obtained the post of Engraver at the Copenhagen Mint,

an office which he held until his death. During that period, a large number of the dies for the Danish coinage were cut by him. Amongst his medals the best known are one with bust of Frederick V. R. The city of Copenhagen kneeling before the King, 1760; another of 1774 on the Dedication of some Institute, and the two very beautiful commemoration pieces of 1775 and 1792 of Just and Peter von Hemert and Agatha Ooglant. The prize medal of the General Commerce and Industrial College, with bust of Christian VII, is also by him.

Most of the coins and medals engraved by J. E. Bauert are described in *Beskrivelse over Danske Mynter og Medaillen*, Copenhagen, 1789-94.

BIBLIOGRAPHY. — Dr J. Meyer, *op. cit.*, III, p. 144. — Bolzenthal, *op. cit.* — *Kön. Dänischer Hof- und Staats Kalender 1763-1800*. — Nagler, *Monogrammisten*. — *Beskrivelse, vide supra*.

BAUMGARTEN (*Germ.*). Master of the Mint at Neustrelitz, 1749-1759. His issues are signed H.C.B.

BAUR, JOHANN DANIEL (*Germ.*), † at Stuttgart, 25. April 1721, at the age of 50. He was a goldsmith, and filled the post of Mint-master of that city for several years.

BIBLIOGRAPHY. — A. Winterlin, *Dr Meyer's Allgem. Künstler Lexicon*.

BAYARD, JEHAN and **MARTIAL**. Engravers at the Mint of Limoges, 1548-1596.

BAZIN (*French*). Painter under the Revolution and First Empire. He exhibited at the Salons between 1793 and 1812. He is supposed to have furnished some designs or suggestions for the coinage of the Republic. His sons, Pierre Joseph and Charles Louis are better known than their father, and distinguished themselves in copper-plate engraving, painting, lithography, etc.

BEAU (*French*). Modern medallist, who at the Salons of 1869 and 1872 was *logiste* for the two prizes, Fortune and the child, and Spartan soldier preparing his arms for the fight at Thermopylae.

BIBLIOGRAPHY. — R. Marx, *Les Médailleurs français*, 1897.

BEAUCHATEL, MANET or **MARET DE** (*French*). Mint-master at Ivrea. 1426. He was called from Valence by the Duke Amedeus VIII of Savoy.

BIBLIOGRAPHY. — Dr Ladé, *Contribution à la Numismatique des ducs de Savoie*, *Revue suisse de numismatique*, 1896.

BEAUCOUSIN, JEHAN (*French*), 1550-1579. Engraver at the Paris Mint, and author of the following jetons : 1553, Arms of M^{me} la Princesse de Navarre ; — Messire Lancelot du Monceau ; — 1556, The Treasurer general of Normandy ; — 1558, Messire Nicole de

Bréchanteau; — 1564, Queen of Navarre; — Sols parisien struck at Paris.

BIBLIOGRAPHY. — A. Barre, *Graveurs généraux et particuliers des monnaies de France*, 1867.

BEAUCOUSIN, JEHAN (*French*). Son of the preceding, 1579-1626. He succeeded his father in the office of engraver at the Mint.

BEAUMONT, LODOWIC (*Brit.*). Lord Bishop of Durham, succeeded Bishop Kellow in the ninth year of Edward II. He issued pennies, with the reading **EDWAR.** and charged with a lion, sometimes accompanied with fleur de lis, in allusion to his arms.

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, 205, II, 166.

BEAUVERD, F. (*Swiss*). This signature appears on a medal engraved by M. Hugues Bovy of Geneva to commemorate the *Grand Tir* at the National Exhibition of 1896. He prepared the designs from which the artist worked.

BECHEM, BERNHARDT (*Austrian*). Died in 1547. Son of a die-sinker, and from the death of his father in 1511 Chief Master of the Mints in Austria and Tyrol. He engraved thalers and gold coins with the portrait of King Louis II of Hungary, the execution of which surpasses in quality the general currency of this period.

BIBLIOGRAPHY. — Bolzental, *op. cit.*, p. 141.

BÉCHOT, MARC (*French*). 1520-1560. Pupil of Matteo del Nassaro of Verona, a medallist in the employ of Francis I. From 1547 till his death, Bechot occupied the post of Engraver-general to the Mints of France. A counter of Francis II, as King of Scotland, 1559, engraved by this artist, mentioned as being rare, finds its place in English collections.

BIBLIOGRAPHY. — Franks & Grueber, *Medallic Illustrations of the History of Great Britain and Ireland*, London, 1885.

BECHSTEIN, BARTHEL (*Germ.*). Master of the Stolberg Mint, 1619-1620, Rudolstadt, 1621, Ichteishausen, 1622, and then again Rudolstadt, 1622-1625. The coins issued under him bear the letters BB.

BECK, JEAN HENRI (*French*). Gem-engraver of the first half of the present century. He was the adopted son and a pupil of Mayer Simon, who at his death left him his business. For some time he cut precious stones, then turned his attention to the manufacture of bronzes. In 1845, he bequeathed to the Cabinet des Médailles his collection of gems, comprizing antique and modern camei, intagli, and a jewel of the Renaissance period. The most valuable of these is perhaps a celebrated sardonyx, The Judgment of Paris, which

M. Babelon considers antique and for which Beck had paid the sum of 16000 frs.

BIBLIOGRAPHY. — Babelon, *Camées antiques et modernes de la Bibliothèque Nationale*, CIX, 1897.

BECK, ANTHONY (*Brit.*). Bishop of Durham from the 11th year of Edward I until his death in 1310, the third year of Edward II. The pennies he struck read **EDW.** or **EDWAR** and bear a cross, which figures in his arms (gules, and cross moline argent).

BIBLIOGRAPHY. — Ruding, *l. c.*, I, 205, II, 164, 165.

BECKER, HANS (*Germ.*). Master of the Mint at Brunswick, 1648-1667.

BECKER, HANS (*Germ.*). Master of the Halberstadt Mint, 1650-1652. The coins are marked H.B.

BECKER, KARL (*Germ.*). Die-sinker in Hungary, 1780. His works are generally signed **XB**
P.

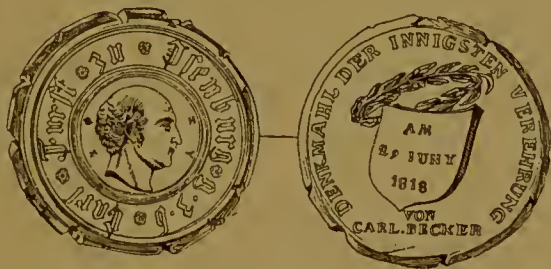
BECKER, KARL WILHELM (*Germ.*). Born at Speyer, about 1771, died on April 30, 1830. He will ever be remembered as one of the most clever and skilful forgers of ancient coins and medals. His father held the office of Syndic, and in his early years, young Becker had devoted himself to trade, but was unsuccessful. He married at Mannheim, and in 1806, we find him working in that city as a goldsmith. It was whilst employed in that capacity that he first attempted to copy old Greek coins. A curious anecdote is recorded in Steinbüchel's *Beckersche falsche Münztempel* in connection with the origin of Becker's forgeries: "He had purchased a false gold Roman imperial coin from a certain Baron von Sch^xm (*Schelm*) in Munich, and on his complaining to the Baron, he was told, — it served him right, and people should not deal in what they do not understand. Becker, who at this time knew nothing of die-sinking, betook himself at once to the Royal Mint and studied the art; he worked at it incessantly, till he was able to produce so good an imitation of a Roman aureus, as in his turn to have the satisfaction of taking in the Baron." Whether this story be true or not, Becker moved from Mannheim and started business at Offenbach as a dealer in works of art, and soon obtained the reputation of possessing a choice collection of antiquities. From Frankfurt in the vicinity, Berlin, Paris, Vienna, collectors and lovers of art flocked to him; the Prince von Isenburg, a General in the service of France, procured for him the title of Court Counsellor in 1814; Goethe in 1815 records in *Kunst und Alterthum* a visit which he paid to the antiquary and speaks of him in eulogious terms: "Herr Becker, a most excellent numismatist, has judicially arranged an

important series of coins of all periods to illustrate the history of his studies."

Between 1815 and 1825 was Becker's flourishing time. He succeeded in selling his counterfeits to his great patron, Prince von Isenburg, and others of his supporters, but above all to the Jews of Frankfurt who disposed of them for him. During that short space of time, he cut over six hundred dies, and produced, as far as we know, a series of 133 forgeries of Greek coins, 136 Roman, 25 Visigothic, 1 Merovingian, 19 Carolingian and later Imperial, 7 Mediaeval and Modern coins and medals, and 9 Siege pieces, making a total of 330.

The first alarm was raised by Sestini in 1825 who warned collectors against the forgeries of the *Oltramontano*, *Becker di Hanau*. This probably induced the artist to come forward as an "avowed copyist of ancient coins"; he published a catalogue of 296 specimens, which he mentioned as having made for his "own amusement" and which he offered for sale.

It is said that, in the case of great rarities, Becker made use of gold and silver coins of common types, in order to preserve the correct alloy of metal, the genuine size and weight, and the right colour. At other times, to give his forgeries the appearance of old age he used to place them in a little box containing iron filings, which he screwed on to the springs of his carriage, and drive backwards and forwards on the road between Offenbach and Frankfurt, a process which, according to Collin's statement, he used to call, "taking his old gentlemen for a drive." In this way, he produced forgeries which were not detected for many years, and which even now require a most experienced expert to recognize.



In honour of his friend, the Prince von Isenburg, Becker struck the above-illustrated medalet. Very remarkable is a large gold coin of Rudolph von Habsburg, and other concoctions, which, not less than the copies, so beautifully executed, of Greek and Roman coins, place the unscrupulous forger among the best artists of the last century.

The value of a set of these forgeries, according to Mionnet's quotations for genuine specimens, would represent nearly £ 3000; for all that, Becker died in a condition nigh to misery.

Speaking of Becker's forgeries, T. J. Arnold says in an article on the subject which appeared in the *Numismatic Chronicle* (New series, vol. III. 1863 p. 246), "that many of them are works of the most exquisite finish, and that without a close examination and comparison they are not to be distinguished from the originals of which they are the imitations. It is impossible," he continues, "to deny that Becker was an artist of consummate skill, and that he combined great taste with an extraordinary amount of learning, however vexed and indignant we may feel at the prostitution of such qualities for the vile purposes to which he applied them."

Some of the coins of Becker are only re-struck on one side, that is, he used occasionally a genuine coin, to increase the rarity of which he added a new reverse or another head; in a few cases, he even imitated the effect of double striking to deceive. These forgeries are all struck by the hammer from dies.

Collectors like to possess a collection of them struck in lead for the sake of comparison.

The following are the principal types issued by Becker, according to Pinder's Catalogue : 1. Cumæ *Æ*. (Mionnet, I, 114, 135). — 2. Neapolis *Æ*. (M. I, 116, 155). — 3. Arpi *Æ*. (M. I, pl. LXIII, 6). — 4. Tarentum *Æ*. (M. I, pl. LXIV, 3). — 5. Heraclea *Æ*. (M. I, 153, 503). — 6. Metapontum *Æ*. (M. I, 156, 532). — 7. Another (M. I, pl. LXIV, 6). — 8. Another (M. I, 161, 589). — 9. Another, head of Pallas. — 10. Posidonia *Æ*. (M. I, 163, 610). — 11. Syris-Buxentum *Æ*. (M. I. pl. LIX, 3). — 12. Bruttii *Æ*. (M. I, pl. LXV, 1). — 13. Rhegium *Æ*. (M. I, pl. LXV, 7). — 14. Temesa (M. suppl. I, pl. XI, 5). — 15. Sicilia *Æ*. (M. I, pl. LXVI, 1). — 16. Agrigentum *Æ*. (M. I, 213, 42). — 17. Another *Æ*. (M. I, 213, 39). — 18. Catana *Æ*. (M. I, 225, 147). — 19. Gela *Æ*. (M. I, 236, 228). — 20. Zancle *Æ*. (M. I, pl. XLVII, 5). — 21. Messina *Æ*. (M. I, 255, 383). — 22. Naxos *Æ*. (M. I, pl. LXVI, 3). — 23. Another *Æ*. (M. I, pl. LXVI, 2). — 24. Panormus *Æ*. (M. I, pl. LXVI). — 25. Another *Æ*. (M. I, pl. LXVI, 6). — 26. Another *Æ*. (M. I, 268, 489). — 27. Another *Æ*. (M. pl. XX, obv. 9 *℞*. 8). — 28. Another *Æ*. (M. I, 265, 459). — 29. Syracuse *Æ*. (M. pl. XLVII, 1. Suppl. I, 427, 478). — 30. Another, medallion after Kimon (M. I, 268, 766). — 31. Another, after Euainetos (M. I, 298, 771). — 32. Another, with ΑΘΛΑ on *℞*. (M. pl. LXVII, 3. Suppl. I, 432, 506). — 33. Tetradr. *℞*. Diana (M. I, pl. LXVII, 6). — 34. Philistis *Æ*. (M. I, pl. LXVIII, 8). — 35. Another (M. I, 338, 1-8). — 36. Panticapæum *Æ*. (M. pl. LXIX, 3). — 37. Another *Æ*. (M. suppl. II, 7, 36). — 38. Abdera *Æ*. (M. suppl. II, pl. v, 1). — 39. Another *Æ*, (M. I, 365, 12, pl. LIV, 8). — 40. Aenus (M. I, 369, 40). — 41. Thasos *Æ*. (M. suppl. II, p. 545). — 42. Another *Æ*. (M. suppl. II,

pl. viii, 5). — 43. Another *Æ*. (M. I, pl. lv, 5). — 44. *Akanthus* *Æ*. (M. I, pl. xlviii, 2). — 45. *Mende* *Æ*. (M. pl. xxxviii, 5). — 46. *Neapolis Macedoniae* *Æ*. (M. suppl. III, 83, 508). — 47. *Alexander of Macedon* *Æ*. (M. pl. xlviii, 1). — 48. *Philip II, A'*. (M. pl. lxx 1). — 49-50. *Alexander the Great, A'*. staters. — 51-52. *Æ*. tetradrachms. — 53. *Philippus Aridaeus A'*. (M. I, 564, 667). — 54. *Antipater* (M. suppl. III, 242). — 55. *Antigonus Gonatas* *Æ*. (M. I, 581, 825). — 56. *Epirus* *Æ*. (M. II, 47, 1). — 57. *Ambracia* *Æ*. (M. II, pl. lxxi, 5). — 58-59. *Alexander I of Epirus, A'*. staters (two types). — 60. *Pyrrhus, A'* stater (M. II, pl. lxxi, 6). — 61. *Tetradrachm* (M. II, pl. lxxi, 8). — 62. *Alexander II (?) A'*. (M. suppl. III, 425, 30). — 63. *Acarnania A'* (M. II, 78, 1). — 64. *Locri Opuntii* *Æ*. (M. II, pl. lxxii, 3). — 65. *Delphi* *Æ*. (M. II, pl. lxxii, 5). — 66. *Boeotia* *Æ*. (M. II, pl. lxxii, 7). — 67. *Thebes* *Æ*. (M. suppl. III, 524, 120). — 68. *Athens* *Æ*. (M. suppl. III, 537, 7). — 69. *Elis* *Æ*. (M. I, 98, 20). — 70. *Zacynthus* *Æ*. (M. II, 206, 4). — 71. *Stymphalus* *Æ*. (M. II, pl. lxxiii, 8). — 72. *Gortyna* (M. suppl. IV, 320, 161). — 73. *Kydonia* *Æ*. (M. II, 272, 118). — 74. *Lyttus* *Æ*. (M. II, 287, 230). — 75. *Mithradates III of Pontus* *Æ*. (M. suppl. IV, 464, 6). — 76. *Paerisades II A'*. (M. suppl. IV, 461, 1). — 77. *Mithradates VI A'*. (M. II, pl. lxxiv, 17). — 78. *Pharnaces II A'*. (M. II, 362, 22). — 79. *Uncertain king of Bosphorus* (M. II, 366, 42). — 80. *Rhescuporis I A'*. (M. II, 369, 54). — 81. *Another A'*. (M. II, 369, 58). — 82. *Polemo II* *Æ*. (M. II, 365, 35). — 83. *Cotys I A'*. (M. II, 370, 63). — 84. *Cotys II A'*. (M. II, suppl. IV, 507, 117). — 85. *Prusias I of Bithynia* *Æ*. (M. II, 504, 7). — 86. *Prusias II* *Æ*. (M. II, 506, 15). — 87. *Nicomedes II A'*. (M. II, pl. lxxiv, 10). — 88. *Another* *Æ*. (M. II, 509, 51). — 89. *Cyzicus*. *Æ*. (M. II, 509, 51). — 90. *Another A'*. (M. VI, 617, 29; suppl. V, 303, 118). — 91. *Another A'*. (M. II, 527, 75, pl. XLIII, 1). — 92. *Another* *Æ*. (M. II, pl. lxxv, 1). — 93. *Parium* *Æ*. (M. II, pl. lxxv, 4). — 94. *Philetaerus of Pergamum* *Æ*. (M. II, 621, 679; suppl. V, pl. iv, 3). — 95. *Scepsis* *Æ*. (M. II, pl. lvii, 2). — 96. *Clazomenae A'* (M. III, pl. lxxvi, 2). — 97. *Lebedos* *Æ*. (M. III, 140, 582; suppl. VI, pl. iv, 2). — 98. *Magnesia* *Æ*. (M. III, 142, 596; suppl. VI, pl. iv, 3). — 99. *Phocaea El.* (M. III, pl. XLIII, 2). — 100. *Samos A'*. (M. III, 280, 132). — 101. *Maussolus of Caria* *Æ*. (M. III, 398, 2). — 102. *Pixodarus A'*. (M. III, 399, 13). — 103. *Othontopates* *Æ*. (M. III, 400, 17; suppl. VI, pl. vii, 5). — 104. *Calymna* *Æ*. (M. III, 401, 4; suppl. VI, pl. viii, 1). — 105-6. *Rhodus* (2 varieties). — 107-8. *Uncertain of Asia Minor*. — 109. *Seleucus II of Syria A'*. (M. V, pl. lxxvii, 7). — 110. *Antiochus Hierax* *Æ*. (M. V, 21, 189). — 111. *Antiochus III* *Æ*. (M. V, 24, 205; suppl. VIII, pl. xii, 1).

— 112-3. Antiochus Epiphanes *Æ.* (2 var.). — 114. Alexander I Bala (*M. suppl.* VIII, 36, 186). — 115. Demetrius II Nicator *Æ.* (*M. V.*, 58, 503). — 116. Tryphon *Æ.* (*M. V.*, 72, 622). — 117. Antiochus VII *Æ.* (*M. V.*, 73, 634). — 118. Alexander II Zebina *Æ.* (*M. V.*, 81, 713). — 119. Cleopatra and Antiochus VIII *Æ.* (*M. V.*, 88, 774). — 120. Antiochus VIII *Æ.* (*M. V.*, 90, 788; *suppl.* VIII, pl. XIII, 4). — 121. Antiochus X *Æ.* (*M. V.*, 101, 893). — 122. Demetrius III *Æ.* (unpubl. var.). — 123. Tigranes *Æ.* (*M. V.*, 108, 943). — 124. Seleucis Pieria, colonial of Pescennius Niger *Æ.* (*M. V.*, 878, 246; *suppl.* VIII, pl. XVI, 1). — 125. Sidon *Æ.* (*M. V.*, 367, 192; *suppl.* VIII, pl. XVII, 3). — 126. Tripolis *Æ.* (*M. V.*, 392, 377). — 127. Simon Maccabaeus, shekel, year 2. — 128. Darius *Æ.* (*M. V.*, 640, 1). — 129. Euthydemus of Bactria *Æ.* (*M. V.* pl. LXXVIII, 3). — 130. Eucratides *Æ.* — 131. Heliocles *Æ.* — 132. Ptolemy I and II, Berenice and Arsinoe *Æ.* octodr. — 133. Uncertain (Head of Jupiter. *Æ.* Head of Satyr). — 134. Rome *Æ.* den. (*M. pl.* LXIII, 5). — 135-6. Consular, Cestia *Æ.* (Bab, nos 1 and 3). — 137. Claudia *Æ.* (B. 16). — 138. Horatia *Æ.* (Mionn., p. 43). — 139. Numonia *Æ.* (B. 1). — 140. Vibia *Æ.* (B. 27) — 141-147. Imperial, Caesar *Æ.* (Cohen II. Ed., vol. I, 3, 31, p. 20, 1, p. 21, 2, p. 18, 54 and 56). — 148. Sextus Pompeius *Æ.* (C. p. 32, 1). — 149. Lucius Antonius *Æ.* (C. 1 var.). — 150. Augustus *Æ.* *Æ.* Radiate head of Sun. — 151. M. Agrippa *Æ.* (C. 2. *Æ.* Head of Augustus). — 152. Tiberius, erotic tessera. — 153. Drusus Jun. *Æ.* *Æ.* Head of Tiberius. — 154. Antonia, *Æ.* and *Æ.* (C. 1). — 155. Germanicus and Caligula, *Æ.* and *Æ.* (C. 1). — 156. Caligula, *Æ.* and *Æ.* (C. 18). — 157. Claudius, *Æ.* and *Æ.* (C. 86 var.). — 158. Agrippina and Claudius, *Æ.* — 159. Agrippina, erotic tessera. — 160. Agrippina and Nero, *Æ.* and *Æ.* (C. 6). — 161. Clodius Macer, *Æ.* (C. 13). — 162. Vitellius and his children, *Æ.* and *Æ.* (C. 2). — 163. Domitilla, *Æ.* (C. 3). — 164. Julia Titi, *Æ.* and *Æ.* (C. 6). — 165. Trajan *Æ.* (C. 324). — 166. Another *Æ.* (C. 167 var.). — 167-8. Plotina, *Æ.* and *Æ.* (C. 2 and *Æ.* diff.). — 169. Plotina and Matidia *Æ.* (C. 1). — 170. Marciana *Æ.* and *Æ.* (C. 3). — 171. Matidia *Æ.* (C. 11 var.). — 172. Matidia and Plotina *Æ.* (obv. MATIDIA. AVG. DIVAE MARCIANAE F). — 173. Hadrian *Æ.* (C. 540). — 174. Commodus *Æ.* (C. 567). — 175. Crispina *Æ.* and *Æ.* (C. 39). — 176. Pertinax *Æ.* and *Æ.* (C. 39 var.). — 177-178. Didius Julianus *Æ.* and *Æ.* (C. 8 and 14). — 179-181. Manlia Scantilla *Æ.* and *Æ.* (C. 1, 2 var. and 2). — 182. Didia Clara *Æ.* and *Æ.* (C. 2). — 183-185. Pescennius Niger *Æ.* (C. 15), *Æ.* (C. 28), *Æ.* (C. 63 var.). — 186. Sept. Severus *Æ.* (C. 458). — 187. Fulvia Plautilla *Æ.* and *Æ.* (C. 24). — 188. Macrinus *Æ.* and *Æ.* (C. 113). — 189-190. Diadumenianus *Æ.*

(C. 1), *N.* and *R.* (C. 9). — 191. Elagabalus and Julia Paula *N.* — 192. Cornelia Paula *N.* — 193-4. Julia Maesa *N.* and *R.* (C. 53 and var.). — 195. Alex. Severus and Orbianus *N.* Quin. — 196. Julia Mamaea *N.* and *R.* (C. 18). — 197. Maximus *N.* and *R.* (C. 1). — 198. Balbinus *N.* (C. 23 2 var.). — 199. Gordianus Africanus I *N.*, and *R.* (C. 7). — 200. Pupienus *N.* (C. 37). — 201. Tranquillina and Gordian III *N.* — 202. Tranquillina *N.* (C. 1). — 203-205. Pacatianus *R.* (C. 6) *R.* C. 8 and two others. *R.* PROVIDENTIA AVG. and VIRTUS AVG. — 206. Etruscilla *N.* (C. 18). — 207. Herennius Etruscus *N.* (C. 10). — 208-9. Hostilianus *N.* and *R.* (C. 37) and *N.* (C. 33). — 210-12. Trebonianus Gallus *N.* (C. 92), *N.* (C. 112), *N.* (C. 131). — 213. Volusianus *N.* (C. 2). — 214-15. Aemilianus *N.* and *R.* (C. 4), *N.* and *R.* (C. 54). — 216-17. Cornelia Supera *R.* (C. 2 and 7). — 218. Valerianus *N.* and *R.* (C. 141). — 219. Mariniana *R.* (C. 1). — 220. Gallienus *N.* Quin. (C. 1107). — 221. Saloninus *N.* Quin. (C. 42). — 222-32. Postumus *N.* (C. 5), *N.* (C. 45), *N.* (var. of last), *N.* (C. 145 and 146), *N.* (C. 212), *N.* (C. 288 and 289), *N.* (C. 305), *N.* (C. 378). — 233. Laelianus *N.* (C. 2). — 234. Victorinus *N.* (C. 55). — 235-6. Marius Bil. and *N.* (C. 4 and 11). — 237-244. Tetricus Senior, Bil. and *N.* (C. 94), *N.* (C. 126), *N.* (C. 129 and 2 other var.), *N.* (C. 206), *N.* 212. — 245. Tetricus Senior and Junior *N.* (C. 1). — 246. Tetricus Junior *N.* (C. 84). — 247. Claudius Gothicus *N.* (C. 208). — 248. Florianus *N.* (C. 42 var.). — 249-50. Numerianus *N.* and *N.* (C. 56 and C. 80 var.). — 251. Magnia Urbica *N.* (C. 10). — 252. Nigrinianus *N.* (C. 1). — 253. Julianus *N.* (C. 3). — 254. Maximianus Herculeus *N.* Med. (C. 344 var.). — 255-6. Fausta *N.* and *R.* (*vide* C. 5). — 257. Crispus *N.* Med. (*R.* FELICITAS ROMANORVM). — 258. Delmatius *N.* (C. 15). — 259. Vetrano *N.* (*vide* C. 1). — 260. Decentius *N.* (C. 6). — 261. Procopius *N.* and *R.* (C. 14). — 262. Arcadius *R.* (Mionnet, II, 343). — 263. Honorius *N.* (C. 44). — 264. Constantius III *N.* (C. 1). — 265. Johannes *N.* (C. 4). — 266. Honoria *N.* (C. 1). — 267. Euphemia *N.* (C. 2). — 268. Olybrius *N.* (C. 5). — 269. Glycerius *N.* and *R.* Quin. (C. 7). — Visigothic. 270. Liuva I *N.* (Florez III, 165). — 271. Leovigildus *N.* (F. III, 184). — 272. Recarredus I *N.* (F. III, 194). — 273. Vittericus *N.* (F. III, 220). — 274. Another *N.* Mint Merida (F. III, 220). — 275. Sisebut *N.* (F. III, 228). — 276. Suinthila *N.* (F. III, 236). — 277. Sisenandus *N.* Mint Narbonne. — 278. Chintila *N.* (F. III, 246). — 279. Tulga *N.* (F. III, 252). — 280. Chindasvidus *N.* (F. III, 256). — 281. Chindasvidus and Reccesvinthus *N.* (F. III, 288). — 282. Reccesvinthus *N.* (F. III, 263). — 283-4. Others of Seville (F. III, 261)

and Toledo. — 285-6. Wamba *N.* of Merida (F. III, 268) and Toledo (F. III, 266). — 287-9. Ervigius *N.* of Merida (F. III, 271), Seville, and Tarragona (F. III, 273). — 290-1. Elgica *N.* and *R.* of Narbonne (F. III, 280) and Toledo (F. III, 274). — 292. Elgica and Wittiza *N.* (F. III, 285). — 293. Wittiza *N.* of Cordova. — 294. Rodericus *N.* (F. III, 289). — Merovingian. 295. Theodericus II (?) of Burgund (596-613) *N.* — Carolingian, &c. — 296-7. Pipin *R.* (2 var.). — 298-9. Charlemagne *R.* (2 var.). — 300-1. Louis le Débonnaire *R.* (2 var.). — 302. Louis and his son Lothaire *R.* — 303. Lothaire *R.* (Strassburg). — 304-5. Otho *R.* (Pavia and Speyer). — 306-8. Conrad II *R.* (Bergamo and 2 var. of Cologne). — 309. Henry III *R.* (Pavia). — 310. Henry IV and V *R.* (Mayence). — 311. Rudolf of Swabia *R.* — 312. Otho IV *R.* (Cologne). — 313. Philip of Swabia *R.* (Bamberg). — 314. Rudolf von Habsburg *N.* Medal with bust of Emperor. — Mediaeval and Modern Medals. — 315. Stephen I of Hungary. — 316. Gerhardt I of Mayence. — 317. Margaret, Queen of Denmark, Norway and Sweden. — 318. Theodorich von Erbach of Mayence. — 319. Frederick V von der Pfalz. — 320. Albert von Wallenstein, 1626. — 321. Peter Pazmany. — Obsidional. 322. Gotthard von Kettler, last Heermeister of the Teutonic Order in Livonia. — 323. Middleburg, 1572. — 324. Breda, 1577. — 325. Campen, 1578. — 326. Christopher Bathory of Transylvania. — 327. Brussels, 1584. — 328. Julich, 1610. — 329. Frankenthal, 1623. — 330. Mayence, 1688.

The following medals cannot be attributed to Becker with certainty, but it is probable that they are his work : 1. Religious medal in silver, obv. Busts of Archbishop Caspar von Linden and Duke of Livonia Walther von Plettenberg. *R.* Virgin and child; 2. John von Leyden; 3. Moses Zekel de Semienfalva; 4. Pattern coin for Glogow; 5. Melchior, Bishop of Vienna; 6. Cardinal Richelieu; 7. Taking of the Bastille, 1789; 8. Obsidional coin of Zara for 18 f. 40; 9-10. Return of Napoleon from Elba (2 types); 11. Jeton or Half-thaler obv. Horseman and dog. *R.* Inscription.

The work of Becker is prodigious, and it seems a pity that such talent should have been wasted on unscrupulous imitations. If on the one hand we may admire the artist the forger will live in the remembrance of collectors as a contemptible individual who succeeded in palming off his work as antique to the sorrow and annoyance of many an inexperienced collector.

BIBLIOGRAPHY. — M. Pinder, *Numismatique Beckerienne. Recueil des Médailles contrefaites par Becker*, Paris, 1853. — T. J. Arnold, *Becker's Forgeries*, Num. Chron., N. S. vol. III, 1863, p. 246, and Num. Circular, August 1894, col. 795. — A. von Steinbüchel, *Beckersche falsche Münzstempel*, Wien, 1836. — *Kunstblatt*, 1827, pp. 299, 300, 303, 304.

BECKER, PHIL. CHRISTOPH (*Germ.*). Born in 1674 at Koblenz, died in 1742 at Vienna. Die-sinker and gem-engraver. Mariette considers him as the best German engraver in precious stones. He began as a goldsmith, and later on learnt stone-cutting with John George Seidlitz at Vienna, in which branch he soon became very efficient. The Emperors Joseph I and Charles VI attached him to their service, and the latter raised him to the peerage. He spent some years at St Petersburg, where he cut the seals of Peter the Great and reformed the coinage. His earlier signature is P. C. B., later on D. BECKER.

The Imperial collection at the Hofburg possesses the dies of the following medals cut by Becker : Charles VI (10 var.). — Francis III, Duke of Lorraine. — Maria Theresa and Francis I, 1740. — Archduke Joseph, 1741, Prince Adam Francis of Schwarzenberg, &c.; and the Medal cabinet at Vienna a stone engraved with a portrait of Charles VI. signed P. C. B. and which probably dates from 1711; another bears the busts of the Emperor and his consort, and also of Prince Eugène.

Like Seidlitz, Becker devoted more time to gem-engraving than die-cutting; he engraved numerous seals for German Princes; his works are generally very fine and much above the usual style of his contemporaries.

BIBLIOGRAPHY. — Domanig, *op. cit.* — Bolzenthall, *op. cit.* — Arneth, *Katalog der k. k. Medaillen und Stempel Sammlung*. — Köhler, *Münzbelust*, XVII, 193. — Dr Meyer, *op. cit.*, p. 266.

BECKER, PETER (*Germ.*). A Frankfurt painter who designed the R. of a medal, struck in 1887, and engraved by A. Scharf of Vienna, to commemorate the death of Hermann Mumm von Schwarzenstein (1816-1887), a celebrated merchant of Frankfurt.

BIBLIOGRAPHY. — P. Joseph u. E. Fellner, *Die Münzen von Frankfurt a/M.*, 1896.

BECKERE, PIERRE DE (*Belg.*). Goldsmith and engraver, flourished at Brussels at the end of the 15th and beginning of the 16th centuries. He is the builder of the famous mausoleum of Mary of Burgundy, in Notre Dame cathedral, at Bruges. He also engraved seals, and cut one, by order of Philip the Fair, in 1497, for Thibaut Barradot, Minister of finances. Some other works in that particular line, may yet be brought to light.

BIBLIOGRAPHY. — *Revue belge de Numismatique*, 1858, p. 180.

BEDLEY, ADAM DE (*Brit.*). Moneyer of London, who, in the 14th year of Henry III took, with Richard de Neckelon, an oath of fidelity in the Exchequer of the Jews. The pennies struck under him bear his name **ADAM**.

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, 189. — Madox, *Hist. Exch.*, I, 317.

L. FORRER. — *Biographical Notices of Medallists*.

BEER, ANDREAS PAUL (*Germ.*). Die-sinker at Nuremberg during the second half of the 16th century.

BIBLIOGRAPHY. — Fivoli, *Künstler-Lexicon*, II. — Dr J. Meyer, *op. cit.*, III, 283.

BEGNER VON RÖSSELFELD, KASPAR (*Bohemian*). Mint-master at Plan, a Mint of the Counts of Schlick. He filled the office from 1643 to 1649 and engraved the coins of that period. His signature is C B on both sides of the arms of the town.

BIBLIOGRAPHY. — M. Donebauer, *Beschreibung der Sammlung Böhmischer Münzen und Medaillen*.

BEGUÉ (*French*). Medallist of the first half of the present century. He exhibited at the Paris Salons.

BIBLIOGRAPHY. — Roger Marx, *Les Médailleurs français*, Paris, 1897.

BÉGUIN, JACQUES (*French*). He engraved in 1556 a jeton for the city of Paris.

BEHAM, BERNARDT (*Germ.*) 1435-1507. Born at Nuremberg. Mint-master at Hall in Tyrol. There is a medal of Archduke Sigismund of Tyrol, undated, which is supposed to be the work of this artist. It is the oldest German medal known, and was probably a trial piece for the first Guldengroschen (later thalers) issued at Hall. He opened the way in Germany for the Italian school of the Renaissance, and largely contributed to reform the coinage of his country, which during his time took such an artistic development.

BIBLIOGRAPHY. — Domanig, *Porträtmedaillen des Erzhauses Oesterreich*, Wien, 1897. — *Tiroler Künstler Lexicon*. — Dr J. Meyer, *op. cit.* — Bolzenthall, *op. cit.*

BEHAM, BERNHARD (*Germ.*). Son of the last, and his successor as Mint-master at Hall, 1507-1524. He later on filled the same post at Kremnitz, where he died in 1547. The following medals were presumably cut by him : Emperor Frederick III, 1513 (2 var.) on the translation of his body to the mausoleum of S^t Stephansdom ; — King Louis II of Hungary 1525 (?); showing him on horseback ; and another representing the latter's death at the Battle of Mohacz, 1515. Busts of Louis II and Maria. R^l. View of the Battle.

BIBLIOGRAPHY. — Domanig, *op. cit.* — Nagler, *op. cit.*

BEHRENS, DAVID (*Germ.*). Master of the Rostock Mint, 1763. His signature on the coins is D. B.

BEISITALAS (*Greek*). An agate in the Florence Museum, representing a Cupid leaning on a spear, bears the signature of this artist.

BIBLIOGRAPHY. — C. W. King, *Antique Gems*, London, 1860.

BELIN, JEAN (*Belg.*). Engraver of coins at the Mints of Ghent and Bruges under Jean sans Peur, and before him, Philippe le Hardi. He is quoted between 1403 and 1414. As a reward for his "good and agreeable services", the former Duke presented him in 1414 with a sum of 20 gold écus representing 30 livres of Flanders. It is probable that most of the coins of these two reigns were the work of this artist, who stands foremost amongst his contemporaries in the Netherlands.

BIBLIOGRAPHY. — *Revue belge de numismatique*, 1851, p. 308-9.

BELIN, NICOLAS ANSELME. Engraver at the Rouen Mint, 1713-1760.

BELL, EDITH A (*Brit.*). Modeller and medallist. This artist's beautiful medallion *Naomi* attracted unusual admiration at the recent First Exhibition of the Society of Medallists at the Dutch Gallery. Her medallion was illustrated in the July Number of the *Studio*, 1898.

BELL, JOHN (*Brit.*). Contemporary sculptor, born in Norfolk in 1811. He exhibited as early as 1832 a beautiful statue at the Royal Academy. The Maid at the Brook, which was followed by such works as The last Kiss, The Star of Bethlehem, Andromeda, the statues of Lord Falkland and Horace Walpole, the Wellington Monument at the Guildhall, Group of the United States, the Prince Albert Monument, the Crimean Monument in Waterloo Place, &c. He designed a medal struck in commemoration of the Tercentenary Festival of the birth of Shakespeare held in 1864.

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations*, &c., I, 213.

BELL, WILLIAM (*Brit.*). "On the 11th of October 1644, it was ordained by the lords and commons in parliament, that all the plate, both of silver and silver-gilt, belonging to the King (Charles I), and then remaining in the Tower of London, or elsewhere, should be delivered unto William Bell, esq. by weight, to be sold, pawned, melted down, and converted into coin".

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, 402.

BELLAGRANDE (*Ital.*). Master of the Mint at Ferrara, 1622. His signature on the coin is A. B.

BELLANO, *vide* **VELLANO**.

BELLE, JOSIAS (*French*). Jeweller, and engraver. He is noted for having mounted a number of gems for Louis XIV.

BIBLIOGRAPHY. — E. Babelon, *Camées antiques et modernes*, CXXIX.

BELLI, VALERIO, called **VICENTINO** (*Ital.*). Born at Vicenza in 1468, where he died in 1546. He is better known as a gem-

engraver, but he also cut dies for about 150 coins and medals, and before the sack of Rome, under Clement VII, he was the chief medallist in that city. Paul III and Cardinal Farnese attached him to their service, and it is said that his works served for a long time as models to the Italian goldsmiths. His crystal shrine adorned with scenes from the Passion was purchased by Pope Clement VII for 2000 gold scudi and presented to Francis I on the occasion of the marriage of the Dauphin with the Pontiff's niece, Catherine de Medicis. Several museums possess fine crosses, vases, gems, and medals exhibiting most beautiful work by this artist.

Among the medals, the best known are those of Paul III, on the excommunication of Henry VIII of England or possibly the reduction of Perugia, 1538; — Valerio Belli (3 var.); — Cardinal Pietro



Valeris Belli.

Bembo, 1470-1547, a friend of the artist; — Pope Clement VII; — Charles V and Isabella of Portugal (2 var); — The twelve Caesars; — and a number of others in imitation of the antique, which may be divided as follows: Roman, 6 Portraits of Generals and 4 of celebrated Artists and Scientists; Greek, 18 Portraits of Heroes, 14 female Heads, of which 6 are mythological, 6 historical figures and 2 Poetesses, &c. The reverses generally refer to the history or character of the persons represented on the obv. Although Valerio had no intention of forging the old Greek and Roman coins, his imitations were passed as antique later on, and they served as prototypes for the copies which originated at Padua in the same century.

In precious stones, we may mention the following works of this

artist : Allegory on Marriage, chalcedony (Florence); — Fight between horseman and lions, agate (Duke of Tarentum); — Sacrifice of Bacchus (Colonna Museum at Rome); — Bust of Faustina, agate-cameo (Zanetti coll. at Venice), and above all Jupiter's fight with the Titans, &c.

Valerio Belli enjoyed a very high reputation; Orlando mentions his name next to Benvenuto Cellini, Caradosso and Moderno, adding that his works are the finest. He personified the *apogée* of gem-engraving in the first half of the 16th century.

According to some authors, a daughter of his, Properzia di Rossi, who died in 1533 was a clever gem-engraver. His son Elio de Belli was educated as a doctor of medicine, but worked also as an architect.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 135. — Franks and Grueber, *Medallic Illustrations of the History of Great Britain*. — C. W. King, *Antique Gems*, 1860. — Dr J. Meyer, *Allgemeines Künstler Lexicon*, III, 380. — E. Babelon, *Camées.*, etc.

BELLINGHAM, DANIEL (*Brit.*). Goldsmith. In conjunction with Sir Thomas Vyner and Robert Vyner, he occupied the post of Master of the Dublin Mint, under Charles II. They were granted in 1662 a patent “to erect, create, and establish a mint-office in a suitable place within the city of Dublin, for the coining of all sorts of small silver monies, &c.”

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, 35; II, 8, 245.

BELLINI, GENTILE (*Ital.*). Venetian painter and medallist, 1426-1507. He was sent in 1479 by the Senate of Venice to the court of Constantinople at the request of the Sultan Mohammed II. The only medal of his we find mentioned is one, executed in 1480, of the Ottoman ruler and showing his portrait on obv. and the three crowns of the kingdoms of Constantinople, Trebizonde and Iconium.

BIBLIOGRAPHY. — Vasari *ed. Milanese*, VI, 149-178. — Armand, *op. cit.*, I, 78.

BELTRAMI, GIOVANNI (*Ital.*). Gem-engraver, born at Cremona in 1777, where he died in April 1854. He studied under the painter Giacomo Guerrini. His father was a jeweller, and it was for him that he first began cutting stones. Thanks to an uncommon gift in that particular branch, his fame soon spread, and orders came to him from various parts. In 1815 he cut a cameo for the Empress of Austria bearing a portrait of her father, the King of Bavaria, and ten years later another with a bust of her consort Francis I. Prince Eugene Beauharnais employed him on numerous occasions; for him the artist executed 16 camei with various scenes representing the myth of Psyche. According to Charles Lebrun, Beltrami had become so skilful an engraver that he cut 20 figures in a single stone, and represented on a topaz the Last Supper of Leonardo da Vinci.

BIBLIOGRAPHY. — Dr J. Meyer, *op. cit.*, III, p. 446.

BELTZER, ZACHARIAS (*Bohem*). Crystal and precious stone-cutter, who flourished *circa* 1590 at the imperial court of Prague, at the same time as Kaspar Lehmann. His works enjoyed so great an esteem that they were sought after with great eagerness by collectors.

BIBLIOGRAPHY. — Dr J. Meyer, *op. cit.*, III, 448.

BEMBO, RAIMONDO (*Ital.*). Mint-inspector at Venice 1780.

BEMME, ADRIAAN JANSZON (*Dutch*). Die-sinker and goldsmith of Rotterdam. He was born, 10. Jan. 1753, either at Delft or Rotterdam in which latter city he was residing in 1775. According to Schlickeysen, his signature was A. B. F. Dr Wap (*in Astrea*, IV) mentions that his medals exhibit but middling workmanship.

BIBLIOGRAPHY. — B. Bucher, *Allgemeines Künstler Lexicon*, III, 491.

BEMME, JOANNES ADRIAANSZON (*Dutch*). Son of the preceding, born at Rotterdam in 1775, died in 1840. He was a pupil of A. C. Hauch and Dirk Langendyck. He is best known as a copper-plate engraver, although some of his medals are very fine : Death of the Founder of the Maatschappij tot Nut van Algemeen 1806 ; — Battle of Quatrebras, 1815 ; — Third Centenary of the Reformation, 1817 ; — Death of Prince Willem's widow, 1820 ; — Prize medal of the Society " Hierdoor tot Hooger ", at Rotterdam, &c.

BIBLIOGRAPHY. — B. Bucher, *Allgemeines Künstler Lexicon*, III, p. 491. — Nagler, *Monogrammisten*, III, 1987.

BENDL, JOHAN IGNAZ (*Austrian*). Viennese painter, who also cut medals about 1690. There is one of Charles III of Spain, cast and chased, which is generally attributed to him ; another on the Erection of the Triumphal Arch of the Stockimeisenplatz at Vienna, 1690.

BIBLIOGRAPHY. — Domanig, *op. cit.* — A. Ilg, *Allgemeines Künstler Lexicon.*, III, 513.

BENEDETTI MATTEO (*Ital.*). A clever gem-engraver of Bologna, mentioned by Masini (*Bologna illustrata*). He died in 1523.

BIBLIOGRAPHY. — B. Bucher, *Allgemeines Künstler Lexicon*, III, p. 515. — E. Babelon, *Camées*, etc.

BENGERADT, BALTHASAR JOHANN (*Germ.*). Master of the Mint of Frankfurt-on-Main, from 21 Oct. 1738 to 1742. He cut the dies of the Half Ducats of 1740, which bear his initials B. I. B. His successor was Engelhard Johann Kräll.

BIBLIOGRAPHY. — P. Joseph u. E. Fellner, *op. cit.*, p. 323.

BENGT (*Swed.*). Coin-engraver in Sweden, 1648-1663. His initial B appears on the coins and medals he cut.

BENICKE, JOHANN (*Pol.*). Mint-master at Warsaw, 1811-1830.

BENKER, J. (*Germ.*). Medallist of Frankfurt-on-Main. He obtained for his work a gold medal at the Fine Art Exhibition of 1845 at Brussels.

BIBLIOGRAPHY. — *Kunstblatt*, 1845. — Dr J. Meyer, *op. cit.*, III, 537.

BENKISER (*Germ.*). A Pforzheim manufacturer, who published a medal commemorating the dedication of a monument to Charles Frederick of Baden in the Pforzheim Palace church. It was struck in 1833, and presented to the then reigning Grand Duke Leopold.

BIBLIOGRAPHY. — *Kunstblatt*, 1833.

BENSHEIM, J. (*Germ.*). Medallist and coin-engraver at the Breslau Mint, 1685-1699.

BENSHEIM, JOHANN (*Germ.*). Die-sinker of the 17th century. He worked as an engraver at the Mints of Danzig, Berlin, and Dresden, between 1650 and 1670. There is a medal of Leopold I in the Frankfurt medallic series, signed I.B. which is presumably by this artist.

BIBLIOGRAPHY. — P. Joseph u. E. Fellner, *op. cit.*, p. 662.

BENSHEIMER, JOHANN (*Germ.*). Die-engraver at Breslau between 1685 and 1699. His signature I.B. appears on a medal, struck probably in 1666, of the Empress Margaret Theresa of Austria, second consort of Leopold I. By him are also 2 large medals of John George II of Saxony, 1658, and Leopold I; others commemorating the Peace of Oliva, 1660, with view of the city of Danzig; — Baptismal and Religious Medals, Love tokens. &c.

BIBLIOGRAPHY. — Domanig, *op. cit.* — C. Clauss, *Allgemeines Künstler Lexicon*, III, 554. — Tentzel, *Sax. Num.* — Nagler, *Monogr.*

BENVENUTO CELLINI *vide* **CELLINI**.

BÉRANGER, JEHAN. Engraver at the Mint of Nantes, 1595-1704.

BERARDI, DO. (*Ital.*). This name is found on the R. of a medal issued *circa* 1477 in honour of Pirro Malvezzi, a patrician of Bologna. Writers have now come to the conclusion that Berardi was the donor, and not the author of this medal. Florentine records mention a Domino di Giov. Berardi, who was 44 years of age in 1470.

BIBLIOGRAPHY. — Armand, *Médailleurs italiens*, I, 58; III, 14.

BERCKEL, THEODOR VICTOR VAN (*Belg.*). Medallist, born 21. April 1739 at Herzogenbusch, where he died 19 Sept. 1808. He was a pupil of Marme of Cleves. After his marriage, he settled at Rotterdam, and while there, his reputation as an engraver attracted the

attention of Duke Charles of Lorraine, who, wishing to raise the standard of medallic art in the Netherlands, called the artist to Brussels in 1776. The invasion of the French caused him to remove to Vienna, where he for some time filled the post of assistant-engraver to the Mint of that city; but in 1803 he returned to his native city. C. Clauss knows of 67 medals engraved by him, and struck between 1768 and 1794, generally signed T.V.B. or T.V.BERCKEL, the most important of which are the following: Silver wedding of Herrn van Osy and Cornelia Petronilla; — Building of the Lutheran Church at Amsterdam, 1770; — Centenary of the Building of the Town Hall at Mecheln; — Burning of the Amsterdam Theatre; — Deliverance of Vliessingen (2 var.); — Birth of the Prince of Orange, later William I (3 var.). — Second Centenary of the Repulse of the Spaniards from West-Friesland; — Deliverance of Brielle and Vliessingen; — Arrival of Prince William V at Leeuwarden, as Governor of Friesland; — Expulsion of the Jesuits, with bust of Clement XIV; — Second Centenary of the Deliverance of Alkmaar; — Birth of Prince William George Frederick, second son of William V; — Second Centenary of the Deliverance of Leyden; — Death of Elandus von Staveren, Pastor at The Hague; — Second Centenary of the Foundation of the Leyden University; — Arrival at Brussels of Baron von Bartenstein; — Jubilee of St Romuald at Mecheln; — Erection of a statue to Charles of Lorraine at Brussels (2 types); — The 25 years government of the Duke of Brunswick at Herzogenbusch; — Prize Medal of the Brussels Academy, with portrait of Charles Alexander of Lorraine (5 var.); — Building of the Palace of Justice, with bust of Maria Theresa (9 var.); — Death of Charles of Lorraine; — Maria Christina and Albert of Saxony (10 varieties); — Joseph II's Visit to Brussels; — Joseph II's nomination as Duke of Brabant and Count of Flanders (3 var.). — Joseph II, Count of Flanders (4 types); — Paul Petrowicz and Maria Federowna; — The City of Herzogenbusch; — Re-establishment of the Constitution of Brabant; — The Patriots of Utrecht, 1187; — Leopold II, Duke of Limburg; — Maria Christina and Albert (3 types); — Inauguration of Leopold II as Duke of Brabant and Count of Flanders; — Leopold II, Count of Namur; — Francis II, Count of Namur; — Coronation of Francis II; — Count of Stahremberg; — Visit of Francis II to the Netherlands, &c.

On the death of James Roettiers, both Van Berckel and Van Baerle (the latter was engraver of coins at the Mint of Dordrecht), applied for the post of chief engraver at the Brussels Mint.

BIBLIOGRAPHY. — *Messager des sciences et des arts de Gand*, 1830. — Nagler, *Monogr.* — C. Clauss, *Allgemeines Künstler-Lexicon*, III, p. 583.

BERCKHAUSEN, HIERONYMUS (*Germ.*). A Nuremberg goldsmith,

1567-1657. On the commemoration medal of the Rathhaus by Holdermann he signs himself as the "Finisher". He probably only chased the work of his pupil. Another with portrait of Heinrich Mülleg is also attributed to him. C. Clauss mentions that several medals of his are known. Erman places him among the Nuremberg medallists and gives the date of issue of his medal as 1619.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, p. 79. — Bolzenthall, *op. cit.*, p. 197. — Nagler, *Monogr.* — Dr J. Meyer, *op. cit.*, III, 585.

BERESFORD (*Britl.*). Engraver at the London Mint, under George II.

BEREZOWSKI, PAUL (*Russ.*). Mint-master at Koliwan, 1810-1811. His issues bear the letters ИБ.

BERG, JOHANN HEINRICH (*Germ.*). Mint-master at Rostock, 1750-64. The coins struck by him bear the initial B.

BERG, PETER (*Danish.*). Medallist of the first half of the 18th century. He worked at Copenhagen between 1699 and 1730. His medals on the Death of Queen Charlotte Amalie, consort of Christian V, the Taking of Törninge, and the conquest of Schleswig are among his best. They are signed B and P. B.

BIBLIOGRAPHY. — C. Clauss, *Allgemeines Künstler-Lexicon*, III, p. 594. — Bolzenthall, *op. cit.* — Schlikeysen, *Erklärung der Abkürzungen*.

BERGENCREUTZ (*Swed.*). Mint-master at Stockholm, 1819-1821. His initials L. B. appear on some of his issues.

BERGER, BERNHARD (*Germ.*). Medallist of the end of the 18th century. Pupil and relative of F. A. Schega of Munich, he worked for Ferdinand IV, King of the Two-Sicilies, in honour of whom he engraved several medals. He is sometimes called PERGER.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 271.

BERGER (*Germ.*). Several die-sinkers and seal-engravers of Nuremberg bear that name : CHRISTOF BENJAMIN B. — CHRISTIAN BENJAMIN B. — JOHANN CASPARD B. — JOHANN NICOLAUS B. They all worked during the second half of the 18th century.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Baader, *Beitr. z. Kunstgesch. Nürnberger in d. Jahrb. f. Kunstwissenschaft.*, I.

BERGHE, PHILIP VAN DER (*Belg.*). Goldsmith of Bruges, quoted between 1499 and 1514. He was elected to the general mastership of the Netherlands Mint at the end of 1500 or beginning of 1501. He resigned the office in 1510 in favour of Thomas Gramaye. He was the engraver of a secret seal in gold (1505) for Philip the Fair ;

it weighed 15 ounces 4 esterlings and had cost 40 livres to fashion, or with the gold a total cost of 283 livres.

BIBLIOGRAPHY. — A. Pinchart, *Revue belge de numismatique*, 1852.

BERGMANN, MORITZ (*Germ.*). Mint-master of the city of Hanover, 1628-1666. His signature is the monogram MB.

BERGMAN, OSCAR (*Germ.*). Modern medallist of Hamburg. The following medals were engraved by him : Frankfurt Driel Festival, 1880; — Tenth Anniversary of the Peace of Frankfurt, 1881; — First German Wine Exhibition at Frankfurt, 1886; — Ninth German Federal Shooting Festival, 1887; — 50 years Jubilee of Dr Wilhelm Stricker, 1889; — International Electro-Technical Exhibition at Frankfurt, 1891; — First Centenary of the Hesse Monument, 1892; — Prince Bismarck, 1893; — Meeting at Frankfurt of the German Photographic Society; — Inauguration of the Stolze Monument, 1895, &c.

BIBLIOGRAPHY. — Paul Joseph u. E. Fellner, *Die Münzen von Frankfurt a/M.*, 1897.

BERGSLIEN, B. (*Norwegian*). Medallist who worked between 1815 and 1860. Thomsen's catalogue mentions a medal of Christopher Hansteen, 1856, and another, engraved in collaboration with another artist, on the coronation of Charles John as King of Norway, 1818.

BERINI, ANTONIO (*Italian*). Gem-engraver, born at Rome, about 1770, where he studied under John Pichler. Obligated to leave the city, on the outbreak of the French Revolution, he went to Milan, and while there cut several gems for the Sommariva Collection. A curious story is told of him, which dates from his sojourn in that city. After Napoleon had transformed the Italian Republic into a Kingdom, suspicion arose as to the artist's intentions on account of his Republican tendencies. To test him, Count Caprara gave him a precious stone, on which he ordered him to cut a portrait of Napoleon; the gem was to be presented to the latter on his coronation. It was however noticed on *the completion of the cameo* that a vein in the stone ran around the neck, and there appeared like a trace of blood. The artist was at once imprisoned, and released only after the coronation festivities were over. The works of Berini commend themselves for their beauty of form and purity of design; the most conspicuous of these are : CAMEL. Head of Augur, chalcedony (Bichler); — Caracalla, topaz (Sommariva); — Charitas, onyx; — Cimon and Pero, yellow agate (Sommariva); — Bust of warrior, onyx (Bichler); — Bust of Ptolemy, agatonyx; — Bust of Napoleon I (Caprara); — Pericles and Aspasia, onyx-chalcedony (Bichler); — Head of Ptolemy; — Sappho, agatonyx (Count Schönborn). — INTAGLI. Alexander the Great; — Head of

Andromeda, white topaz, 1824; — Bust of Augustus; — Head of Brutus; — Bust of Cicero (?); — Cincinnatus; — Europa riding on bull; — Female head, cornelian; — Greek Heroes; — Bust of Hannibal; — Perseus rescuing Andromeda; — Horse's head; — Another, similar, with signature **EVOΔOC**; — Silenus; — Trajan, as Victor over the Parthians.

Berini was still living in 1830.

BIBLIOGRAPHY. — Dr Herm. Rollett, *Allgemeines Künstler-Lexikon*, III, p. 622. — Tomaso Cades, *Gemme*, &c. — *Biographie des Hommes vivants*, Paris, 1816, I, 297. — Wurzbach, *Biogr. Lex.*, 1857, I, 318. — Dr H. Rollett, *Glyptik in Bücher's Geschichte der techn. Künste*, I, 343.

BERKELEY, THOMAS LORD (*Brit.*) was granted liberty of coinage at Berkeley (Gloucestershire) by Edward III, in the fourth year of his reign, but it does not appear that the Mint under his jurisdiction was ever worked.

BIBLIOGRAPHY. — Ruding, *op. cit.*, II, 171.

BERLIN, ANDREAS (*Germ.*). Master of the Mint at Berlin from 1642 to 1645. The coins engraved under him bear the letters A.B.

BIBLIOGRAPHY. — Dr J. Meyer, *op. cit.* — Schlickeysen, *Abkürzungen auf Münzen*.

BERMANN, STANISLAUS (*Germ.*). Mint-master at Danzig, 1614-1635.

BERNARD, DENIS SAMUEL. Mint-master at La Rochelle, 1817-1823.

BERNARD, FRANÇOIS (*Belg.*). Engraver of the coins at the Mint of Ghent. He succeeded Guillaume Verghetot, between the years 1351 and 1361, the year in which he died. He may have been a relative of Jean Bernard, who lived at the same epoch.

BIBLIOGRAPHY. — A. Pinchart, *Revue de la Numismatique belge*, 1851.

BERNARD, JEAN (*Belg.*). Goldsmith of Ghent and Mint-master of that city, under Louis de Male, Count of Flanders. In 1346, he is mentioned as having gone to Lille to meet the Count in order to obtain an order to strike a coinage of dardelins and mites. Between 1334 and 1337 Bernard had executed a silver statuette for the same Prince, and from contemporaneous documents, it would seem that he was goldsmith to the court.

BIBLIOGRAPHY. — A. Pinchart, *Revue de la Numismatique belge*, 1851.

BERNARD, JEAN (*French*). Medallist at Paris, worked from 1679 to 1719. He collaborated in the production of the medallic series of Louis XIV. The medals engraved by him are generally signed B or IB in monogram. English collectors place in their series the two medals by this artist struck in commemoration of the Battle of Villa Viciosa, 1710.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.*

BERNARD, THOMAS (*French*). Medallist of the second half of the 18th century, born at Paris in 1650, where he died in 1713. He was engaged with Jean Bernard on the medallic series of Louis XIV, which have given the two artists a name among their contemporaries. Thomas Bernard was a Member of the French Academy. The following medals are mentioned among the English series by Franks and Grueber : Battle of Dunkirk, 1658; — Cession of Dunkirk. 1662; — Action off Beachy Head, 1690; — Indian trade molested, 1695; — The second Partition Treaty broken, 1700; — Naval engagement off Malaga, 1704; — Battle of Almanza, 1707; — Toulon relieved, 1707; — Lerida taken, 1707; — Battle of Villa Viciosa, 1710; — England abandons the Allies, 1713; — Peace of Utrecht, 1713, &c.

T. Bernard engraved in 1699 an incuse bust of Mignard, and a jeton on the erection of an equestrian statue of Louis XIV by Girardon. As early as 1685, he appears to have worked for the Paris Mint, and received 220 livres for three models in wax of medals which were sent to England, probably to James II. In that same year, in 1686, and 1688, heavy payments were made to him for dies and models. From 1692 to his death, the artist worked, almost without interruption, for the French Medal Mint · 1692, Decorations for sailors, R. legend : VIRTVTI NAUTICAE PRÆMIA DATA; — Battle of the Downs; — Mons taken; — Marsal taken; — 1693, Institution of cadets; — Engagement of Pfortzheim and Capture of the Duke of Würtemberg; — 1695, The Pont Royal; — Balaguier taken; — 1696, The Val de Grâce; — La Capelle taken; — Embellishment of Paris; — Limburg taken; — Valenciennes taken; — Battle of Ter; — Portrait of the King of Spain; — Re-establishment of Arts; — Raising of the Siege of Charleroi;



Extinction of Heresy.

— Establishment of the Academy of Sciences; — Establishment of the Academy of Painting; — 1703, Extinction of Heresy (*illustrated*);

— Louis XIV holding the seal; — 1705, Head of the King; — St Omer taken; — Casal taken; — King on horseback; — Raising of the Siege of Guise; — Spoils taken by the French; — Head of the King, at the age of 43; — Id., at the age of 48; — Id., at the age of 54; — Birth of the King; — Campaign with Holland in 1772; — 1706, Franche-Comté ceded back to Spain; — Establishment of a general hospital; — Huy and Dinant taken; — Montmélián taken; — 1708, King in quadriga; — Besançon taken twice; — Safety of the Kingdom; — Victory presenting a globe to the King; — 1710, Valenciennes taken; — Victory of Palermo; — First Campaign of the Dauphin.

From a catalogue of dies and puncheons presented by T. Bernard's widow to the Director of the Medal Mint, we find that the artist engraved the following medals : Eight various heads of the King; — King and Queen face to face; — The Duchess of Burgundy (2 var.); — Head of the King of Spain; — Prince de Vermandois and Comte de Toulouse; — Heads of various private persons; Cardinal de la Rochefoucauld; — Head of Turenne; — Head of Lebrun; Head of Mansart; — Louis XIII's vow; — Various heads of the King; — The Elector of Bavaria (2 var.); — Chancellor Séguier; — Taking of Valence in Italy; — The Fleet of Smyrna, etc.

By the same artist are also : Death of the Queen; — Comte de Toulouse, and various jetons.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.* — J. J. Guiffrey, *La Monnaie des Médailles*, Revue numismatique, 1887.

BERNARDI, GIOVANNI (*Ital.*). Gem-engraver and medallist of Castelbolognese, 1495-1555. He applied himself to copy antique art, and his works are confused by certain writers with those of Valerio Belli. For his patron, Alfonso, Duke of Ferrara, the artist cut in rock crystal the attack on the fort of Bastia, where the prince had been wounded. Paul Jove called Bernardi to Rome, and recommended him to Cardinals Hippolytus of Medici and John Salviati, who in their turn presented him to Pope Clement VII, for whom he cut medals as well as gems. Later on he entered the service of Cardinal Alexander Farnese. His best works are : The Fall of Phaeton; — Tityus borne by the vulture (Strozzi Cabinet); — Bacchus and his attendants; — Fight between Amazons; — Scenes from the life of Christ, such as the Resurrection of Lazarus; — Portrait of the Duchess Margaret of Austria, daughter of Charles V, and consort of Ottavio Farnese; — Lion chase (Devonshire); — Abduction of Ganymede, after a drawing by Michael Angelo; — Fight between Centaurs and Lapiths; — Darius's wife before Alexander; — The Rape of the Sabines; —

Naval fight (*illustrated*); — The four Evangelists; — Christ on the cross, &c.

As a medallist, Bernardi's most celebrated works are the commemorative medal of his patron, the Duke Alfonso I of Ferrara with portrait on obv.; that of Charles V's coronation at Bologna, as King of Lombardy, for which the Emperor paid the artist 100 pistoles;



Medal of Charles V on his African Campaign.

another of Clement VII with bust, and Joseph recognized by his brethren on R. There are also two fine large medals of the same medallist commemorating the successes of Charles V in his African campaign; and another of Hippolytus de' Medici, Cardinal, as well as several others of Pope Clement VII.

Bernardi died at Faenza, in 1555, at the age of 60.

BIBLIOGRAPHY. — E. Babelon, *Camées, &c.*, 1897. — C. W. King, *op. cit.* — Armand, *op. cit.*, I, 137 sq. — Herm. Rollett, *Allgemeines Künstler-Lexicon*, III, 638. — Bolzental, *op. cit.* — Raspe, *Descriptive Catalogue*, London, 1791. — Müntz, *L'Atelier monétaire de Rome*, Paris, 1884. — Gori, *Hist. glyptographique*, p. 225. — Vasari, ed. Le Monnier, IX, 236. — Mariette, *Pierres gravées*, I, 119.

BERNAVON, JEAN HUMBERT (*French*), 1733-1792. Coin-engraver at Lyons, from 1790. Besides the Regal coins, he engraved a few consular jetons.

His signature is *Bernavon*.

BIBLIOGRAPHY. — N. Rondot, *Les graveurs de monnaies à Lyon, Mâcon*, 1897.

BERNES, JOHN (*Brit.*). A London goldsmith, was appointed in 1423 by Henry VI "to make the money-weights, for the noble, the half, and quarter, and to stamp them, according to the form of the statute of the ninth year of Henry V".

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, 269.

BERNHARD, LEONHARD (*Germ.*). Mint-master at Altenkirchen, 1747-1685.

BERNIER, J. (*French*). Medallist of the end of last century. His works date between 1790 and 1797, and are signed B. or BF.

There is a pattern 30 sols of Louis XVI, 1791, signed by him, and another for a décime of 1793, with LA LOI DES FRANÇOIS on obv. and a seated figure of Liberty; also two medals of 1797, one with Minerva, and the other with Justice standing. Several masonic medals were also cut by him. He also worked for Russia.

BIBLIOGRAPHY. — *Histoire numismatique de la Révolution française*, 1826. — Marvin, *Masonic Medals*, Boston, 1880. — Bolzenthall, *op. cit.* — Schlickeysen, *op. cit.*

BERNIER, F. (*French*). Engraver at the Paris Mint (1774-1790).

BERNINI L. (*Ital.*). Sculptor and medallist of the latter end of the 17th century. He introduced in his style the art which was so much in vogue in France at that time.

BERQUEN, LOUIS DE (*Belg.*). Gem-engraver of Bruges, during the second half of the fifteenth century. He was the first to cut diamonds.

BERTHELIER, FRANÇOIS DANIEL and **PHILIBERT**, Masters of the Mint of Geneva, from the 16. Dec. 1546 to 16. Jan. 1548, and conjointly with Henri Goulaz from 16. Jan. 1548 to 18. July 1555.

BERTHET, JACQUES. Engraver at the Mint of Riom, 1560-1567.

BERTINET (*French*). Medallist under the reign of Louis XIV, mentioned by Bolzenthall.

BERTOLDO DI GIOVANNI (*Ital.*). Florentine sculptor of the end of the 15th century. He was a pupil of Donatello, and chosen by Lorenzo the Magnificent as Director of the Academy he had instituted in his gardens. The artist died in 1492 at Poggio a Cajano, Villa dei

Medici. His signature appears on a medal of Mohammed II (1443-1481), with bust of the Sultan on obv. and triumphal chariot on R. accompanied by several allegorical figures. This fine medal is illustrated in J. Friedländer's work.

BIBLIOGRAPHY. — Armand, *Médailleurs italiens*, Paris, 1883-7. — Dr Julius Friedländer, *Die italienischen Schaumünzen des fünfzehnten Jahrhunderts*, Berlin, 1880-82.

BERTOLINI, ANEMONDO (*Ital.*). Master of the Mint at Chambéry (Savoy), 1508-1514. His initials A. B. appear on his coins.

BESANÇON, DIDIER (*French*) 1515-1557. Goldsmith of Lyons, was engraver at the Mint of that city from 1515 to 1557, and executed most of his works between 1543 and 1548. He cut also a few medals and jetons.

BIBLIOGRAPHY. — N. Rondot, *op. cit.*

BESANÇON, PIERRE (*French*) 1541-1545. Son of Didier Besançon, worked for a time with his father as engraver at the Mint of Lyons. In 1543 we find him filling the same office at the Rouen Mint.

BIBLIOGRAPHY. — N. Rondot, *op. cit.*

BESANT, LEFWINE (*Brit.*) is mentioned as one of the moneyers who paid a certain sum "to an aid" for marrying the king's daughter (anno 14 of Henry II).

He contributed five marks to the fund.

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, 50; II, 191.

BESCHEL, BENEDICTUS, also **PESCHEL** (*Germ.*). Master of the Saalfeld Mint from 1588 to 1601. His initial Ξ is found on the coins of that city issued during his administration; it is often accompanied by an acorn.

BESELEEL (*Hebrew*). This gem-engraver is the oldest on record. He cut the stones for Aaron's breast plate and engraved on each of them the name of one of the tribes of Israel. We read in Exodus, XXXV, 30: "The Lord hath called by name Bezaleel, the son of Uri, the son of Hur, of the tribe of Judah; and he hath filled him with the spirit of God, in wisdom, in understanding, and in knowledge, and in all manner of workmanship; and to devise curious works, to work in gold, and in silver, and in brass, and in the cutting of stones, to set them, and in carving of wood, to make any manner of cunning work."

BESELT, ALBRECHT (*Germ.*). Medallist of last century, died young in 1769. He has left some fine trial pieces.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 278.

BESINGER, FRANZ (*Germ.*). Mint-master at Augsburg between 1441 and 1444, is said to have signed the coins issued under him with a B.

BIBLIOGRAPHY. — F. W. A. Schlickeysen, *Erklärung der Abkuerzungen auf Münzen der neueren Zeit, des Mittelalters und des Alterthums*, Berlin, 1896.

BESINGER, FRANZ (*Germ.*). Master of the Augsburg Mint, *circa* 1441-1444. His distinctive sign is a B on the coins of that period.

BESRODNY, WASSILI (*Russian*). Medallist, born in 1783, died in 1806. He was a pupil of the Fine Art Academy of St Petersburg and obtained the second prize in 1801 and the first in 1803 for modelling from nature, and in the same year a gold medal. He entered the St Petersburg Mint in the following year. We have engraved by him the obv. of the medals of Prince Potemkin; — Annexation of Crimea with Russia, 1783; — Establishment of the Governorship of Ekaterinoslaw and the Tauric Province; — Conquest of Otschakow and Beresanok and Victory of Liman, 1788; — Marriage of the Grand Duke Alexander Pawlowitsch with the Grand Duchess Elizabeth Alexejewna, 1793; — World circumnavigation, 1806. The following are also generally attributed to this artist: Catherine II, signed B B (of the Russian Historical Series); — Foundation of the Order of St George, &c.

BIBLIOGRAPHY. — N. Sobko, *Allgemeines Künstler-Lexikon*, III, 744. — Собр. матер. для ист. Имп. Акад. Худ. подъ ред. Петрова, St Petersburg, 1864. I, 424, 429, 441. 450-52. — Прозоровскій, Катал. русс. и зап. — европ. мед. и мон., хран. въ Имп. Акад. Худ, St Pet. 1868, pp. 148-9. — Певсценъ, Слов. Медалиор, St Pet., 1878, p. 6.

BESSAIGNET (*French*). This engraver is known by some masonic medals which he cut; one of them commemorates the foundation and inauguration of a Masonic temple in Paris (5843) in 1841 and 1843. It is signed: BESSAIGNET F.

BIBLIOGRAPHY. — Marvin, *Masonic Medals*, Boston, 1880.

BESSON L'AINÉ, ANTOINE (*French*) 1482-1485. Medal engraver, was employed at the Mint of Lyons. We know a jeton by him in imitation of the Grand blanc à la molette of 1456 with the obv. legend: + KAROLVS : DEBORBONIO : ARCHEPISCOPO.

BIBLIOGRAPHY. — N. Rondot, *op. cit.*

BESSON, GUY (*French*). Master of the Mint of Cornavin, Geneva; appointed to the post by Count Louis of Savoy, December 1450. Dr Ladé supposes that the quatrefoil on the obv. legend of the deniers issued at that mint is the moneyer's mark¹.

BIBLIOGRAPHY. — Dr Ladé, *Contribution à la Numismatique des Ducs de Savoie*, Revue suisse de numismatique, 1896.

1. He was previously Mint-master at Chambéry, 19th July 1424 to 9th April 1429, the coins he issued there bear a crown in the legend.

L. FORRER. — *Biographical Notices of Medallists*.

BETHMANN, BALTHASAR JOHANN (*Germ.*). Master of the Mint at Darmstadt. He signed the coins with B.I.B. There is also a medal commemorating the second centenary of the Reformation, 1717, issued by the Landgrave Ernest Louis of Hesse-Darmstadt, bearing these initials.

BIBLIOGRAPHY. — Nagler, *Monogr.*

BETTCHER, DEMETRIUS (*Russ.*). Chief medallist at the Imperial Court of St Petersburg, circa 1820. His signature appears as Д. Б.

BETTE (*Belg.*). Presumably a female coin-engraver of the 14th cent. She was succeeded by Guillaume Verghetot in that capacity at the Mint of Ghent. In a document of 1345, she is designated : “ A Bette, nostre tailleresse, pour faire le moustre des fers des premiers gros et dardelins : X.S. gros.” Bette is probably only an abbreviation of Elizabeth. As shown by the above record, she was commissioned to cut the dies of the gros and dardelins struck in the first year of Louis de Male, Count of Flanders, 1346. Her competitor on that occasion was Jean Bernard, goldsmith at Ghent and keeper of the Mint of that city.

BIBLIOGRAPHY. — A. Pinchart, *Revue de la Numismatique belge*, 1851, p. 295.

BETTINGER, W. Medallist of modern times, but of whom no details are known.

BETULIUS (*Germ.*). Medallist of the second half of the 18th century, who resided at Stuttgart between 1786 and 1797. He was born in 1764 and died in 1797. Amongst other pieces, there is a coronation medal of Leopold II of Germany, 1790, engraved by him; also another of Francis II, and several Würtemberg coins and medals, such as the convention thaler of 1794 of Louis Eugène; — Historic Thaler on the third centenary of the Dukedom of Würtemberg, 1795; — Medal on the first centenary of the Foundation of the Stuttgart Gymnasium, 1786; — Military Medal, 1787; — Burgo-master Nik. Fred. Haspel von Palmenburg, 1788; — Marriage of Prince Krafft Ernst von Ottingen-Wallerstein with Wilhelmina FredERICA, Princess of Würtemberg, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — P. Joseph u. Ed. Fellner, *op. cit.* — A. Winterlin, *Allgemeines Künstler-Lexicon*, III, 768.

BETZOLDT, HANS (*Germ.*). A goldsmith of Nuremberg, 1551-1632, is known by a medal with a portrait of Dürer (*illustrated*), copied from Hans Schwarz. There is also a portrait of himself, of the year 1628, but which may not be by this engraver.

On the RZ. is the inscription :

Vivat DVRERI at BEZOLDI nomen honorq.
Claros nempe viros Musa mori prohibet.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure des sechzehnten und siebzehnten Jahrhunderts*, Berlin, 1884.



Portrait Medal of Dürer.

BEYENBACH (*Germ.*). Die-sinker at Wiesbaden, who in 1888 issued a jeton in honour of the 58th Anniversary of the Emperor of Austria.

BEYER, JUSTINUS DE (*Swiss*). This artist flourished in the early part of the 18th century at Berne, where he was still working in 1738. With Gessner, who filled the office of Master of the Mint at Zürich at about the same period, he is considered among the best 18th century medalengravers of Switzerland, after Hedlinger, and the two Dassiers. The following medals and coins by him are found in the Wunderly von Muralt collection : Treaty of Aarau, 1708 ; — Military Reward granted by the city of Berne for services in the campaign of 1712 ; — Sechzehnerpfenning of the city and republic of Berne, 1697, signed B ; — Bernese School Prize, 1700 ; — Half-thalers of Basle, undated, signed D B ; &c.

De Beyer was engraver of the coin-dies at the Mint of Berne from 1698 to 1738. His signature is generally I. D. B.

BIBLIOGRAPHY. — Bolzenthalt, *Skizzen zur Kunstgeschichte der modernen Medaillen-Arbeit* (1429-1840), Berlin, 1840. — W. Tobler-Meyer, *Die Münz- und Medaillen-Sammlung des Herrn Hans Wunderly-v. Muralt in Zurich*, Zurich, 1897. — Schlick-eysen-Pallmann, *Münz-Abkürzungen*, Berlin, 1896.

B. G. *Vide* BAC CEROTTI, GIOVANNI (*Ital.*) Master of the Papal Mint at Fuligno, *circa* 1513-1516.

B. H. *Vide* BASTIAN HILLE (*Germ.*). Mint-master at Halberstadt, 1666-1674; Brunswick, 1675 and 1676; Halberstadt, 1677-1681; Minden, 1682-1713, and Rendsburg, 1716-1726.

B. H. *Vide* HAMERANI, BEATRICE, Die-engraver at Rome, † 1703.

BIANCHI, F. (*Ital.*). Modern medallist at Rome. He is known by a number of medals of the Popes Pius IX and Leo XIII, some of which are struck on very large and heavy flans.

BICHOT (*French*). Die-sinker at Paris, *circa* 1555-1560.

BICKHARDT, CHRISTIAN (*Germ.*). Born in 1840 at Hanau; engraver at Offenbach, *circa* 1863.

BIDAU, NICOLAS (*French*) 1622-1692. Sculptor and medallist. He signed his works *N. Bidau* and *Bidau*. Pupil of Claude Warin. This modeller is the author of about twenty medallions in lead, or white metal, and bronze. The best known are Camille de Neufville, 1657; — François de Baglion, comte de La Salle, 1658; — Marie de Persy, comtesse de La Salle, 1658; — Hugues André, 1658; — Pierre Bollioud, 1658; — Louis Dugas, 1658; — Pierre Rambaud, 1658; — M^{me} de Champrenard. — Nicolas de Neufville, Governor of Lyons, 1659; — Hugues de Pomey, Provost of the merchants, 1662; — Barthélemy Ferrus, 1662; — Dominique de Ponsain-pierre, 1662; — Jacques Michel, 1662; — Romain Thomé, 1662; — Father Dominique Ottoman, 1665; — Marianne Croppet; — Louise Paras, etc.

BIBLIOGRAPHY. — N. Rondot, *Nicolas Bidau*, Lyon, 1887.

B. I. B. *Vide* BETHMANN, BALTHASAR JOHANN (*Germ.*). Mint-master at Darmstadt, 1707-1733.

B. I. B. *Vide* BINGERADT, BALTHASAR JOHANN (*Germ.*). Mint-master at Frankfort on M., 1738-1762, † 1784.

B. I. D. *Vide* DEDEKIND, BERNHARD JULIUS (*Germ.*). Die-sinker at Brunswick, 1723, and Master of that Mint from 1732 to 1742.

BIEBERSTEIN, CARL VON (*Austr.*). Mint-master at Prague, 1566.

BIENER, HANS (*Germ.*). Mint-master at Dresden (1556-1604). The coins are signed HB, or H. B. or HB : thus the thalers of 1592, '3, '4, '5, '6, '7, '8, '9, 1600, '1, '2, '3, and '4 of Christian II. John George, and Augustus, Dukes of Saxony, 1591-1600.

BIBLIOGRAPHY. — J. u. A. Erbstein, *Erörterungen auf dem Gebiete der Sächsischen Münz- und Medaillen-Geschichte*, Dresden, 1890.

BIEZ, JACQUES DU (*Belg.*). Probably the son of Testard du Biez, engraver of the coins at the Mints of Bruges and Ghent, from 1455 to 1474. As far as can be ascertained, the dies for the following coins were cut by him : Bruges, 26. March 1454 to 30. June 1456, Deniers d'or called Lions, Lionceaux and Tiers de Lion, Deniers d'argent of 4, $\frac{1}{2}$ and $\frac{1}{4}$ gros, Courtes or Double Mites in billon ; — 26 July 1456 to 26. July 1457, Lions d'or and Courtes ; — 3. Sept. 1457 to 13. Oct. 1458, Lions, Courtes and Mites ; — Ghent, 2. May 1459 to 16. March 1461, Lions, Lionceaux and Tiers de lion, Courtes and Mites ; — 18. June 1465 to 9. June 1467, Deniers d'or called Florins de Bourgogne, Half Florins, Deniers d'argent of 4, 2, 1 and $\frac{1}{2}$ gros, Courtes, and Mites ; — Bruges, 26. Jan. 1467 to 3. July 1469, Florins d'or de Bourgogne, Deniers d'argent of 4, 2 and 1 gros, Courtes ; — 4. July 1469 to 14. April 1471, Florins d'or, Deniers of 4, 2 and 1 gros, Deniers of $\frac{1}{4}$ gros or Gigots, and Courtes ; — 15. April 1471 to 14. April 1472, Florins, and Deniers of 4, 2, 1, $\frac{1}{2}$ and $\frac{1}{4}$ gros ; — Easter 1472 to Easter 1474, Florins d'or, and Deniers of 4, 2, 1, and $\frac{1}{2}$ gros.

In 1470, Jacques du Biez was commissioned to cut a die for the Denier de la Toison or Briquet.

BIBLIOGRAPHY. — A. Pinchart, *Les Médailleurs belges, Revue de la Numismatique belge*, 1852.

BIEZ, TESTARD DU (*Belg.*). This coin-engraver is quoted from 1429 to 1437. He was first *tailleur des fers* or die-cutter in Flanders, and later on was called to the Mint of Louvain in Brabant where he succeeded Henry Van Velpe in 1430, and engraved the Peters and $\frac{1}{2}$ Peters in gold, also the Deniers d'or or Ecus of Brabant, and Half-Ecus, and in silver the Deniers d'argent called Cromsterten, the Half Cromsterten, the Peters, and Half Peters. In 1437 he is mentioned as “ *tailleur des coings de la monnoye de Flandres* ”, at the Mints of Ghent and Bruges. To him we owe a jeton of 1430 with the arms of the Duke of Burgundy and his consort Isabelle of Portugal.

BIBLIOGRAPHY. — A. Pinchart, *Les Médailleurs belges, Revue numismatique belge*, 1852.

BIGOT, ROGER (*Brit.*). Moneyer at the Mint of S^t Edmundsbury under King Henry I.

BILENBERG, JOHANN C. (*Germ.*). Mint-master at Riga, 1705-1707.

BILLERT (*Germ.*). Mint-master at Brunswick and Dresden, 1750-1779. His signature on the coins is I. D. B.

BILLINGSLEY, WILLIAM (*Brit.*). Assay-master of the London Mint, anno 36 of the reign of Henry VIII. He also filled the office of the King's Assay-master under Edward VI.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage of Great Britain*, London, 1848.

BINCK, JACOB (*Germ.*), 1541-1568. This artist worked at the Danish and Prussian courts. He was born at Nürnberg, and probably trained under the influence of Dürer. A letter, quoted by Bolzenthall, addressed by the Duchess Dorothea of Prussia to her brother, Christian II of Denmark, shows that in 1544, the medalist lived at Königsberg, where he produced two fine medals, the one of Duke Albert of Prussia, and the other of King Frederick I of Denmark (*illustrated*).



Portrait Medal of King Frederick I. of Denmark.

The following medals are also by Binck : 1541, Christian III of Denmark ; — Albert of Prussia (2 var) ; — 1550, Christian III ; — 1550-1555, Albert of Prussia, and his second consort Anna Maria.

It appears that in 1544 he was in Prussia and in 1550 in Denmark ; he then returned to the Prussian court, and probably died in 1568.

It is possible that the medal of Joachim II of Brandenburg and his consort Hedwig, dated 1537, which very much resembles Binck's work, is by him.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*, p. 133-136. — Ad. Erman, *op. cit.*, p. 46-48. — *Trésor de Numismatique et de glyptique*, Paris, 1841.

BINDERNEGELI (*Swiss*). Mint-master at St Gall, 1780.

BINET, PAUL (*Swiss*). Master of the Geneva Mint at the end of last century. A contract was signed between the city and him on the

15. Oct. 1787 and again on the 1. Oct. 1790 for the striking of coins. His initials P. B. or only the letter B appear on the currency issued under him.

BIBLIOGRAPHY. — Dr C. F. Trachsel, *Les Maîtres, les Graveurs et les Essayeurs de la Monnaie de Genève (1535-1792)*, *Bulletin de la Société suisse de Numismatique*, 1885.

BINET, AUGUSTIN (*Swiss*). Mint-master at Geneva in conjunction with Augustin Baccuet, 1654-1655.

BINFIELD W. (*Brit.*). Medallist of the Birmingham school; he is best known as the engraver of some pattern coins, which were probably submitted to the Mint authorities. He flourished during the first two decades of the present century. The late Mr Montagu possessed two examples, in silver and bronze, of his pattern Half-crown of George IV; the obv. presents a very large bust of the King to l., laureate, with the signature W. BINFIELD F. underneath; on the reverse is the indication of value 2^s 6^d between which is a caduceus surmounted by a trident: within two large laurel-branches. He also worked at Paris, and was engaged on the Durand series of medals. A commemorative medal of William Harvey, 1823, is signed by him, and exhibits very creditable work; he also executed a portrait medal of Lord Byron, 1824.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Spink Son, *Catalogue of a collection of Milled English coins, including Patterns and Proofs, formed by H. Montagu*, London 1890. — Franks and Grueber, *Medallic Illustrations &c.*

BINNENBÖSE, GEORG (*Germ.*). Mint-master at Höxter, 1683-1688, and Steuerwald, near Hildesheim, 1689-1690. His signature is G. B.

BIOLLAY, JACQUES (*French*). Engraver at the Mint of La Rochelle, 1782-1786.

BION, L. P. (*French*). Paris medallist, obtained in 1866 a mention at the Salon for a medal representing France protecting Algeria. In 1869 and 1872 he was a member of the Jury for Medal-engraving at the Paris Salons.

BIBLIOGRAPHY. — Roger Marx, *Les Médailleurs français*, Paris, 1897.

BIRAGO, CLEMENTE (*Ital.*). Milanese gem-engraver patronised by Philip II of Spain. He is praised by his contemporaries for the excellency of his works, amongst which we may mention a portrait of Don Carlos, cut in a diamond, and intended as a present to the Prince's betrothed bride, Anna, daughter of Maximilian II — and a seal, with the arms of Spain, also engraved on a diamond. He died in 1592.

BIBLIOGRAPHY. — C. W. King, *Antique Gems*, London, 1860. — E. Babelon, *La gravure en pierres fines*, Paris, 1894.

BIRCH, CHARLES BELL (*Brit.*). Sculptor † 1894. He submitted a number of designs for the proposed new coinage of 1893. These pattern pieces are illustrated below; none were adopted; those of



Halfcrown.



Shilling.



℞. of Florin.

℞. of Crown.

℞. of Shilling.

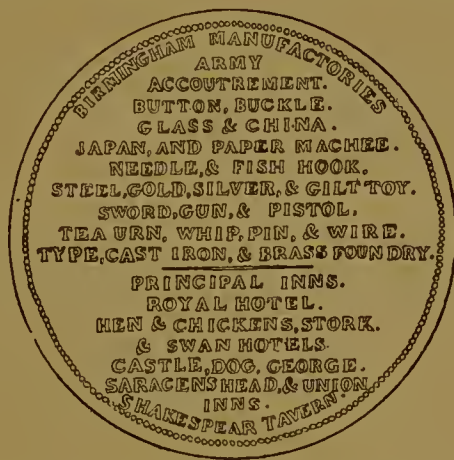
T. Brock R.A. and Sir E. J. Poynter P.R.A. having met with the approval of H. M. the Queen and the Royal Commission appointed to select the best designs of the competing artists.

BIBLIOGRAPHY. — Lewis F. Day, *The Coins of the Realm*, Magazine of Art, 1895, and Numismatic Circular, March 1898, col. 2619 sqq.

BIRNBÖCH (*Germ.*). Medallist of the first half of the present century, and the author of some religious badges, pilgrims' medallets, &c. We have seen a bronze medal of 1845, signed by him, for the Pilgrimage of Wemding, in Bavaria.

BISCHOFF, GUSTAV ADOLPH (*Germ.*). Born at Hanau, die-sinker in that city since 1869.

BISSET, JAMES (*Brit.*). A Birmingham die-sinker of the beginning of the present century. He was born at Perth, in 1762, and died in 1832. Apprenticed at Birmingham to an artist, his name appears in 1785 as a miniature painter, and in 1797 as a fancy painter. "In New Street, Birmingham, he established a museum and shop for the sale of curiosities. He was also a coiner of medals, and was permitted to use the designation "medallist to his majesty". On the title-page of one of his books he advertises medallions of their majesties and of several leading statesmen, and a medal commemorating the death and victory of Nelson. He is perhaps better known as a publisher, and writer of verse, for his medallic productions are of no great merit. He is buried at Leamington where his friends erected a monument to his memory.



The tradesman's ticket illustrated below was described in the *Numismatic Circular* for March 1897 by Mr W. J. Davis of Birmingham.

BIBLIOGRAPHY. — T. F. Henderson, *Dictionary of National Biography*, vol. V, p. 100. — Bolzenthall, *op. cit.* — *Numismatic Circular*, l. c., March 1897.

BISSINGER (*French*). A modern gem-engraver, whose fine camei attracted considerable attention at the Universal Exhibition of 1878 in Paris.

BIBLIOGRAPHY. — Babelon, *Camées antiques et modernes*, Paris, 1897.

BK (interlinked). *Vide* **BOSKAM**. Die-sinker at Amsterdam and Berlin, 1692-1708.

B. K. *Vide* **BALTHASAR KRUSE**. Mint-master at Schwerin, 1651, and Wismar, 1653.

B. K. *Vide* **BUSCH** and **KOERNLEIN**. Mint-masters, and die-engravers at Regensburg.

BL... (*Germ.*). These initials appear on a number of fine medals, illustrating the history of Saxony under the rule of Duke John George III, and others commemorating celebrities, as Hans Andr. Hommel, Mart. Geier, John Adam Scherzer, &c. This artist, who produced uncommonly good work as compared with that of most of his contemporaries of the beginning of the 18th century, probably resided at Dresden.

BIBLIOGRAPHY. — Bolzenthalt, *op. cit.*, p. 219.

BLACHÈRE (*French*). Medallist known to us by some commemorative pieces of the Siege of Sebastopol, 1854-1855, the Capture of Bomarsund and the Battles of Alma and Inkermann, 1854.

BIBLIOGRAPHY. — F. P. Weber, *Medals and Medallions of the 19th cent.*, London, 1894.

BLACHIÈRE, C. (*Germ.*). A sculptor of the first half of the present century, residing at Hanau. A medallion struck at Frankfort-on-Main in 1837 in honour of Friedrich Beyer bears what is supposed to be his signature.

BIBLIOGRAPHY. — Paul Joseph u. Eduard Fellner, *Die Münzen von Frankfurt am Main*, 1897.

BLACKWELL, EDWARD (*Brit.*) “contracted with his majesty (Charles II), in conjunction with Sir Thomas Vyner, knt. and bart., and Francis Meynell, esq., then sheriff of London, on the 6th of December, 1651, to take in by tale, and to coin with all convenient expedition, at their own charge, into English current monies, the coins which were called crown and harp monies; receiving for the same a consideration of 5 *l.* 10 *s.* for every 100 *l.* in tale, in lieu of want of weight and expense of coinage. Upon which there was accordingly recoined, of the said monies, the sum of 500.000 *l.* in tale.” The note in Ruding adds: “For this no authority is given. The transaction is very extraordinary on every account, and the date not quite two months after Charles’s escape into France, subsequent to the battle of Worcester.”

BIBLIOGRAPHY. — Ruding, *op. cit.*, II, I, note 1. — Folkes, p. 103, 112 note.

BLANC, C. (*Swiss*). Medallist of Geneva, obtained the first prize for the design of a medal to commemorate the Franc-comtoise Association “les Gaudes” in 1891. The jury who granted the award was composed of such eminent experts as MM. Thomas, Roty, A. Dubois, Isolín, &c. It was the second time that M. C. Blanc has obtained a gold medal for his work, and he promises to follow in the footsteps of his great Genevese predecessors.

BIBLIOGRAPHY. — *Bulletin de la Société suisse de Numismatique*, 1891.

BLANC, JEAN LE (*French*), also known under the name of Blanc, worked at the Paris Medal Mint, from the accession of Louis XV, in 1715, until his death, on the 12th December 1749. He was admitted at the Academy in 1718, “on the presentation of three medals.” The date of his birth is believed to be 1676 or 1677. Although the work of this artist is considerable, very little is known of him. The following is a fairly exhaustive list of his productions : 1715, Destruction of Heresy ; — Fortification of 150 towns ; — 1719, Renunciation ; — Battle of Denain ; — Barcelona taken ; — 1720, Regular Attendance of the King at Councils ; — Surrender of the city of Erfurt ; — Bust of Louis XV ; — 1721, Battle of Rocroy ; — Gravelines taken ; — Treaty of the Pyrenees ; — Treaty of Pisa ; — Coronation of Louis XIV ; Arras receives aid ; — 1722, The Infanta enters Paris ; — Coronation of the King ; — Head of the King ; — Busts of the King and Infanta, face to face (2 var) ; — 1723, To the Memory of Louis XIV ; — Coming of Age of Louis XV ; — Dunkirk taken ; — Conference for the Peace of the Pyrenees ; — 1724, The Academy of Architecture ; — Throne of Justice, on either side of which stand Religion and Justice ; legend : *Hinc suprema lex* ; — 1725, Peace of Westphalia ; — Chamber of Justice ; — 1726, Dixmuyden and Deinse taken ; — 1727, Engagement of Leuze ; — 1728, Fourteen cities taken ; — Barcelona taken ; — Head of the King ; — 1729, 150 towns fortified ; — Campaign of 1667 ; — Douay taken ; — 1730, Surrender of four towns on the Rhine ; — Surrender of the citadel of Casal ; — 1731, St Venant and Mardick taken ; — The “Grands Jours” ; — Courtray and Audenarde taken ; — 1732, Marriage of Marie de Gonzague ; — The Manufactories ; — 1733, Acquisition of Dunkirk ; — Gratifications to literary Celebrities ; — The three Victories ; — 1734, Battle of Nordlingen ; — Piombino taken ; — Stenay taken ; — 1735, Conquests in Flanders ; — Marriage of the King (Head of Maria Theresa) ; — The port of Rochefort ; — 1736, Peace of Aix-la-Chapelle ; — Crossing over the Rhine ; — Battle of Senef ; — Battle of Fleurus ; — The Elector of Treves reinstated ; — Towns surrendered to the King ; — Establishment of a general Hospital ; — The King accessible to all his subjects ; — 1740, The Campaign of 1645 ; — Battle of Lens ; — Liberality of the King during the famine ; — Academy of painting and sculpture ; — 1741, The King takes over the government of the State ; — Death of the Queen Mother ; — Head of Louis XIV, young ; — 1742, Campaign of Catalonia ; — The King remits the contributions due by the Spaniards ; — Promotion of the Knights of the Saint-Esprit Order in 1724 ; — 1743, Lille taken ; — The State Apartments ; — Battle of Staffarde ; — 1744, Tournay taken ; — The Corsican Pyramid demolished ; — Institution of the Military Order of St Louis ; — Great Hopes given by the King.

The three medals cut by Jean Le Blanc for his admission to the Academy were: Medallion portrait of the Duke of Orleans; — Allegory on the Regency (2 types).

The following are also by him: Bust of the Duchess of Orleans; — Alliance with the Swiss; — Building of the Church of St Sulpice; — Building of the Church of Bagnols; — The Queen enters Paris, 1660; — Engagement of Luzana, 1700; — Nice taken, 1706; — Raising of the Siege of Toulon, 1707; — Tortosa taken, 1708; — Peace with Spain, 1720; — The King gives an audience to the Turkish Ambassador, 1721; — Marriage of the King, 1725; — Celebration of the Marriage of the King with Maria Leczinska, 1725; — The King protects Sciences and Arts; — The Order of St Michael, 1729; — Homage to the Duke of Lorraine, 1730; — Metz fortified, 1732; — The Main Roads, 1733; — Battle of Guastalla, 1734.

The artist seldom signed his name in full, but more than half of his medals bear the initials J.B. or J.B.F., which would lead one to think that the two pieces, with that signature assigned by Franks and Grueber, *Medallion Illustrations of British History*, II, 379, 380, to Jean Bernard really belong to Jean Le Blanc, and so much the more so as Guiffrey in his list of medallists does not mention Jean Bernard at all, and our only authority for quoting that name was the work above-cited¹.

BIBLIOGRAPHY. — J.-J. Guiffrey, *La Monnaie des Médailles. Histoire métallique de Louis XIV et de Louis XV d'après les documents inédits des Archives Nationales*, Paris, 1888-1892.

BLANCHARD, AUGUSTE THOMAS (*French*), 1799-1898. Copper-plate engraver, recently died at Paris at the age of ninety-nine. He was trained under his father at the Ecole des Beaux-Arts. He engraved the works of many and well-known artists, among them Ary Scheffer, Edward Dubufe, Meissonier, John Phillip, Messrs Frith, Holman Hunt, and Alma Tadema. He obtained several medals at the Salons, and was made a chevalier of the Legion of Honour in 1861.

He offered suggestions and drew the designs of various medals at different times.

BIBLIOGRAPHY. — *Magazine of Art*, July 1898.

BLANCHET (*Swiss*). Die-sinker at Vevey. He issued in 1893 a medal commemorating the Federal Grütli Festival at Neuchâtel.

BLANKE (*Germ.*). A Magdeburg die-sinker of modern times. He cut in 1861 a masonic medal, commemorating the foundation of the Ferdinand of Felicity Lodge in that city. He probably worked also at Berlin under Loos, between 1850 and 1860.

1. *Vide p. 76 supra*.

BLARU, PIERRE (*French*). Engraver at the Paris Mint from 1637 to 1656. He is said to have cut the dies for counters or jetons even before his appointment, when he still carried on the trade of a goldsmith. He was born in 1595 and was appointed ordinary Engraver to the King.

BLECHSCHMIDT, ANDREAS CHRISTOPH (*Germ.*). Master of the Mint at Brunswick, 1751-1759.

BIBLIOGRAPHY. — Marvin, *Masonic Medals*, 1880. — Schlickeysen-Pallmann, *Münz-Abkürzungen*, Berlin, 1898.

BLOC, CONRAD VAN (*Dutch*). This medallist of uncommon talent was of Dutch origin. His works date from 1575 to 1602. It is not known where he was born, nor where he resided. He excelled in portraiture, and some of his medals of Philip II are very much admired. Already in 1577 he produced seven different portrait pieces of William of Orange, as others also of the Prince's consort, Charlotte of Bourbon. Madai mentions a thaler of King Henry IV of France, bearing his signature. Other portrait medallions by him exist of the Count Palatine John Casimir, the Archduke Albert and consort, 1600, the Infanta Isabella, the Archduke Ernest, Philippe de Marnix, seigneur de Sainte-Aldegonde, 1580; — William the Silent R. Prince Maurice, 1577; — Cardinal Albert, Archduke of Austria, 1596; — Peace of Vervins between Spain and France, 1598; — Henry IV of France, 1598; — Nicolas Brular, Marquis de Sillery; — Pomponne de Bellièvre; — Philip II of Spain, 1598; — Philip William, Prince of Orange; — and perhaps also: Mathias, Archduke of Austria, 1579; — Antoine de Bourgogne, seigneur de Wacker, 1580; — Philip, seigneur de Croix, Duke of Arschot, &c. Of 1602, there are several types of a medal issued in honour of Maurice, Prince of Orange, with an orange tree on the rev. and the inscription TANDEM.FIT.SVRCVLVS.ARBOR.ANNO.1602; the Montagu collection contained cast and struck specimens in gold, silver, and copper, the struck pieces being by far the scarcest. Zani mentions that he engraved his dies on steel. In 1594, the new Governor General of the Netherlands employed Bloc in several instances, and ordered from him his portrait framed in gold and precious stones. Pinchart assigns to this artist a medal of Marc Fugger and his consort, and another of Alexander Farnese. The same author mentions a son of his, Cornelius van Bloc, to whom he attributes the medals signed C.V.B.F. or COR.BLOC F. struck after 1599, the usual signature of Conrad Bloc being COEN.

^Ω
BLOC, — COEN.BLOC., — CONR.BLOC., — CON.BLOC., — CON.BLC. — or the monogram CB.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Franks and Grueber, *Medallic Illustrations*

of *British History*, London, 1885. — Domanig, *Porträtmedaillen des Erzhauses Oesterreichs*, Wien, 1897. — Van Loon, *Histoire métallique des Pays-Bas*. — A. Pinchart, *Conrad Bloc*, *Revue belge de Numismatique*, 1851. — Id., *De la Gravure des Médailles en Belgique*, Bruxelles, 1870.

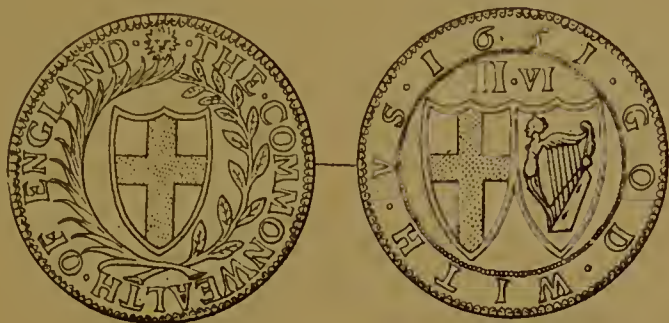
BLOCH (*Swiss*). Die-sinker at Geneva. He is the author of some medalets struck in commemoration of the Federal Shooting Festival in the above-named city, 1887.

BLOCK, JOSEF C. (*Austr.*). Assistant-engraver at the Mint of Kremnitz, circa 1699. He cut the dies of the Thaler and Half-Thaler of Nagy-Banya, 1702. † 1713.

BLONDEAU, PIERRE (*French*). Coin-engraver and medallist, inventor of a machine for striking coins and medals. At the request of the Parliament he came to England in Sept. 1649, and in 1656, he obtained a pension of £ 100 a year. He soon afterwards returned to France, to come back at the Restoration, when Charles II confirmed his grant. In April 1664 he left England for Poland.

We read the following notes in Hawkins : “ As early as the year 1649 the Parliament, having obtained information respecting the improvements made in the manufacturing of coins by the inventions and ingenuity of Blondeau, then residing at Paris, invited him over to this country, that our coinage might be improved by his new process. Much jealousy was excited at the Mint by this attempt to introduce a foreigner, and the moneyers produced some proof pieces, by David Ramage, one of their company, to show that foreign aid was not required. Though these pieces were very inferior in neatness of execution to those of Blondeau, the opposition was successful and he left the kingdom. The pattern for a half-crown which he produced is the first piece struck in this country which bore an inscription upon its edge. After this successful resistance to the introduction of improvement, coins continued to be struck by the same inefficient process as before, till the year 1662. Towards the close of the preceding year it had been resolved to introduce the new process, and houses, mills, engines, and other materials for coinage of money by the mill, were ordered to be erected; all engraving of dies except in the Tower of London was prohibited, and Simon the engraver was required to bring in all the tools and engines for coining in his possession. In April, 1662, Blondeau, who had been again sent for out of France, was taken into the Mint, and an agreement was entered into with him “ to furnish all the mills, rollers, presses, and other instruments, to cut, flatten, make round and size the pieces; the engine to mark the edges of the money with letters and grainings, the great presses for the coinage of monies, and all other tools and engines for the new way of coining ”. Blondeau also engaged “ to discover his secrets in

rounding pieces before they are sized, and in marking the edges of the monies with letters and grainings unto his Majesty and unto the Warden, Master and Worker, and Comptroller of the Mint", &c.



Commonwealth Halfcrown, by Blondeau.

Of the trial pieces executed by Blondeau in 1651, we know two types of half-crowns, differing only in the reading on the edge (which read respectively : — TRVTH : AND : PEACE : 1651 — PETRVS : BLONDÆVS : INVENTOR : FECIT. and : — IN. THE. THIRD. YEARE. OF. FREEDOME. BY. GODS. BLESSING. RESTORED. 1651) the shilling, and the sixpence, of same design, all in silver, although, according to the artist's own statement, he struck some in gold. The dies were cut by Simon (*Num. Chron.* N. S., vol. IV, p. 218).

There is a small badge by Blondeau of Charles II with bust of King on obv. and two angels supporting a crown on R., cast and chased, with ring for suspension; the same type of R. he used on his pattern for the money of the Commonwealth.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage*, 1840. — Hawkins, *Silver coins of England*, 1887. — H. W. Henfrey, *Numismata Cromwelliana*, 1887.

BLONDEL, PIERRE (*French*). Goldsmith and seal-engraver of the end of the 14th century, resided at Paris, and was patronised by the Duke of Orleans, for whom he cut a seal in 1394, in conjunction with Jean du Boys.

BIBLIOGRAPHY. — Lecoy de la Marche, *Les Sceaux*, Paris, 1889.

BLÖSCH, E. (*Swiss*). A watchmaker at Bienne, who issued some medals and medallion watch-cases to commemorate the Bernese Cantonal Shooting Festival at Burgdorf in 1891. They were engraved by M. Hugues Bovy of Geneva.

BIBLIOGRAPHY. — *Bulletin de la Société suisse de numismatique*, 1891.

BLOUNT, WILLIAM, LORD MOUNTJOY (*Brit.*). Master of the London Mint, *anni* 1-10 of Henry VIII's reign.

BLUM, JOHANN (*Germ.*). Medallist, residing at Bremen, where he worked from 1631 to 1660. The Houses of Saxony, Brunswick and Orange employed him largely, and for them he cut a number of commemorative medals. One on the Marriage of William, Prince of Orange, and Princess Mary, 1641, is sought for by English collectors; two varieties are known. His work bears some resemblance to that of Sebastian Dadler. Among his best medals we would not omit : Portrait of the Swedish General Banner ; — Gustavus Adolphus ; — Duke Bernhard of Saxe-Weimar ; — King Frederick III of Denmark ; — Taking of Breisach by Duke Bernhard of Saxe-Weimar, 1638, &c.

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations*, &c. — Bolzenthall, *op. cit.*, — Cochran-Patrick, *Scottish Medals*, Edinburgh, 1884.

BLUNDUS, ADAM (*Brit.*). *Custos cuneorum* under Henry III ; he was elected to the post with six other officers in 1221, a considerable coinage being about to be executed at the London Mint.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage of Great Britain*, 1840.

BLUND. RALPH LE (*Brit.*). This coin-engraver was presented in the 52nd year of Henry III's reign to the Barons as cutter of the King's dies. He took the oath on the Tuesday next after the feast of St Hilary, 1268 or 1269.

BIBLIOGRAPHY. — Ruding, *op. cit.*

B. M. Vide BERTHOLD MEINHART, Mint-master at Eisleben, 1582-1595.

B. M. Vide BERTHOLD MEIER, Coin-engraver at Copenhagen, 1688, and Mint-master at Schwerin, 1696-1702.

B. M. Vide BARTHOLOMÄUS MÜLLER, Die-sinker at Ulm, 1671-1706.

B. M. F. Vide BARTOLOMEO MANFREDINI, Medallist at Milan, 1806.

B. M. (or. **M.**, or **MO.B.**). Signature of a medallist (perhaps two) who flourished *circa* 1586-1590. He is the author of several medals : Domenicò Fontana, architect, 1543-1607 ; — Pope Sixtus V. *R.* Obelisk facing St Peter's cathedral at Rome ; — *Id.*, *R.* A lion crouching under the Holy Archway ; — *Id.*, *R.* The Virgin ; — *Id.*, *R.* The Pope blessing a pilgrim ; — *Id.*, *R.* The Felix bridge at Rome ; — *Id.*, *R.* VRBS LAVRETANA, 1586 ; — *Id.*, *R.* Obelisk, Archway of Titus, &c. (2 var.), 1588 ; — Pope Urbanus VII. *R.* The seven-branched candlestick (2 var.) ; — *Id.*, *R.* City on summit of mountain ; — *Id.*, *R.* Religion seated, 1590, &c.

BIBLIOGRAPHY. — Armand, *op. cit.*

BOBINET, JEAN (*French*). Engraver at the Mint of Bourges, *circa* 1598.

BOBROFSTCHIKOW, MICHAEL (*Russ.*). Mint-master at St Petersburg, 1797-1799. The coins issued under him bear his initials М. В.

BOBROTSCHIKOW, RUT (*Russ.*). Medallist, *circa* 1775. His initials П. В. appear on his productions.

BÖCKLIN, Dr A. (*Swiss*). One of the greatest modern painters, whose seventieth birthday was celebrated with unprecedented pomp and festivities in his native town, Basle, in 1897. He modelled in 1889 a medal of Gottfried Keller, the Zürich poet.

BOEHM, J. D. (*Austr.*). Born in 1794. A pupil of Pichler, distinguished himself as a gem as well as a medal-engraver. The Imperial Collection at Vienna contains an intaglio on cornelian with the head of the Emperor Francis I and the signature BOEHM F. He also executed some fine medals and filled the post of Director of the Mint at Vienna for a number of years. His portrait medal of Charles Louis, Archduke of Austria, 1843, is very characteristic and of high relief; others of the botanist, Freiherr von Jacquin, the Emperor Francis, the Prince von Schwarzenberg, the painter David, numerous prize medals for the Prague Exhibition, 1845, Agricultural Societies; — 50 years' Jubilee of the Archduke Joseph as Captain of Kumanien, 1845; — 50 years' Jubilee of the same as Palatine of Hungary, 1846, &c., are frequently met with. He had studied sculpture at Rome under Canova and Thorwaldsen.

BIBLIOGRAPHY. — Babelon, *La Gravure en pierres fines*, Paris, 1894. — Bolzen-
thal, *op. cit.* — Max Donebauer, *Böhmische Münzen und Medaillen*, Prag, 1888.

BOEHM, SIR J. EDGAR, BART., R.A. (*Brit.*). Medallist and sculptor. Born in Vienna, 1834, settled in England after 1862. He



Obv. of the Jubilee Crown, 1887.

was the son of J. D. Boehm, the medallist and gem-engraver. The Queen appointed him sculptor in ordinary in 1881; in 1882, he

was made a Royal Academician, and in 1889 was granted a baronetcy. He died in 1890. Besides a number of medals, such as those commemorating Thomas Carlyle, 1875, General Charles Richard Fox, the Numismatist, 1862, &c., Sir J. E. Boehm cut the dies for the obverse of the Jubilee issue of coins, 1887. Unfortunately, his head of Her Majesty was so much wanting in artistic merit that it was severely criticised by all experts, and never gained favour with the public. It had to be replaced in 1893 by the actually current type, designed by T. Brock and Sir E. J. Poynter. His medals commemorating the Queen's Jubilee in gold, silver, and bronze are of somewhat superior work.

As a sculptor, Sir J. E. Boehm is known by his colossal statues of HM. the Queen at Windsor, John Bunyan at Bedford, the Prince of Wales at Bombay; and mausoleums of the Grand Duchess Alice of Hesse, William Tyndale, Prince Louis-Napoleon, &c.

BIBLIOGRAPHY. — F. P. Weber, *English Medals by foreign Artists*, London, 1894. — *Magazine of Art*. — *Dictionary of 19th century Artists*.

BOEHRER, KONRAD (*Germ.*) 1711-1756. Born at Augsburg, where he died at the age of 56. Medallist of uncommon talent.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

BOELOAR, HUBERT VAN (*Belg.*) Jeweller and seal-engraver; worked for the Abbey of Grand Bigard, near Brussels. He is quoted from 1497 to 1500, and is the author of a seal of Marguerite de Douvrin, who succeeded Philippa Smols as Abbess. He also engraved her arms on plate, and in Feb. 1500, repaired her ring. His son, Arnould, followed the same trade; in some accounts of 1501-1502, his name appears for having cut a small seal in silver by order of the Abbess.

BIBLIOGRAPHY. — A. Pinchart, *Les Médailleurs belges, Revue belge*, 1852.

BOEMEL, ARMAND DE (*French*). Seal-engraver of the beginning of the 15th century, resided at Paris, and was patronised by the Duke of Orleans. He also worked for the bailliwicks of Soissons, Coucy, the chanceries of Soissons and Ham. He was paid 60 livres tournois for the engraving and the metal of three silver seals, with chains and counter-seals, and two others in brass.

BIBLIOGRAPHY. — Lecoy de la Marche, *Les Sceaux*, Paris, 1889.

BOEMEL, ARNOUL DE (*French*). Seal-engraver of the beginning of the 15th cent. He is mentioned in 1404 as having worked for the bailliwick of Soissons, and for that of Coucy, &c. He was also employed by the Duke of Orleans.

BIBLIOGRAPHY. — Lecoy de la Marche, *op. cit.*

BOETHOS (*Greek*). The signature of this gem-engraver **BOΘΘΟΥ** is found in relief on a cameo of the Beverley Collection, repre-

senting Philoctetes seated dressing the wound on his right foot and holding a bird's wing.

BIBLIOGRAPHY. — Babelon, *La Gravure en pierres fines*, Paris, 1894.

BÖHRINGER, JOHANN (*Germ.*). Die-sinker and medallist at Biberach, 1730.

BOISNET, LEON (*French*). Engraver at the Mint of Bayonne, 1648-1650.

BOIVIN, P. (*French*). Engraver at Paris; in 1848 he submitted to the Provisional government of the Republic a series of patterns for the proposed new coinage.

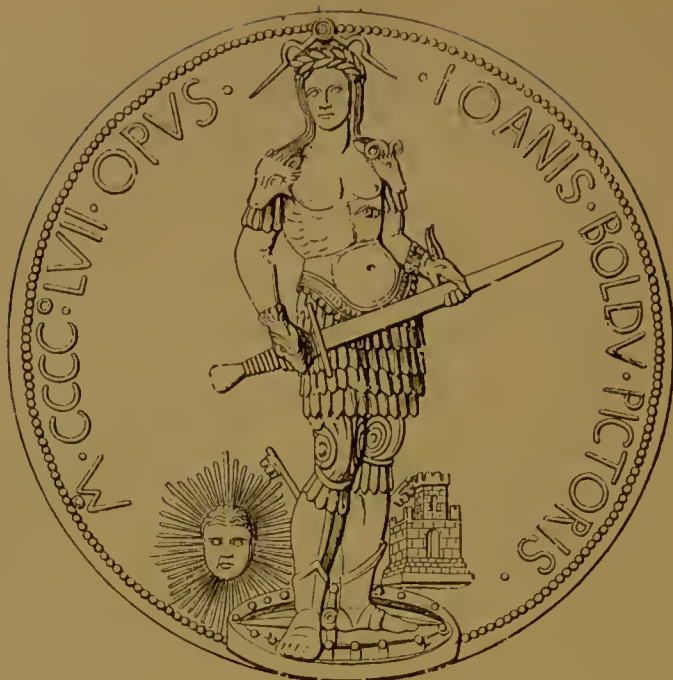
BIBLIOGRAPHY. — *Souvenirs numismatiques de la Révolution de 1848*.

BOKELAND, RICHARD (*Brit.*). Warden of the Calais Mint. He is mentioned as *Custos cuneorum* in the 10th year of King Henry V's reign, and 1st year of Henry VI, 1422 and 1423.

BIBLIOGRAPHY. — Ruding, *op. cit.*

BOLDU, GIOVANNI (*Ital.*). Painter and medallist of Venice, flourished between 1457 and 1466. His work shows a thorough knowledge of antique art; the treatment of his figures is vigorous and original. The following medals are by him: Portraits of himself (2 types), 1458; — Pietro Brono Bruzelli, a Ferrarese musician, 1458; — The Emperor Caracalla, 1466; — Filippo Maserano, a Venetian poet, 1457; — Nicolas Schlifer, a German musician, 1457; — Filippo Vadi, a Pisanese physician, 1457 (*illustrated*); — Eganus Lambertini, a Bolognese General. The R^x. of the Nic.





Medal of Filippo Vadi.

Schlifer medal is copied from the celebrated intaglio of Lorenzo de Medici, Apollo and Marsyas, now in the Museum at Naples, a duplicate of which exists in the French Cabinet. Some of his productions are signed : *Opus Joannis Boldus, pictoris Veneti*.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Alf. Armand, *Les Médailleurs italiens des XV^e et XVI^e siècles*, Paris, 1883. — E. Babelon, *Camées antiques et modernes*, Paris, 1897.

BOLEN, J. A. (*American*). Modern die-sinker, residing at Springfield (U.S.A.). He cut in 1874 a medal on the Dedication of the new Masonic Temple in that city. This medal is very rare.

BIBLIOGRAPHY. — Marvin, *op. cit.*

BOLET, GUILLEMET (*French*). 1353-1375. Engraver at the Mint of Lyons in 1353. He was descended from a family of goldsmiths, which was still existing in the 15th and 16th centuries.

BIBLIOGRAPHY. — Natalis Rondot, *Les Graveurs de la Monnaie de Lyon*, Mâcon, 1897.

BOLET, HUGONIN (*French*) 1412-1415. Engraver at the Royal Mint of Lyons, before the definitive establishment of that Mint. He is mentioned in that capacity in documents dated 1415.

BIBLIOGRAPHY. — N. Rondot, *op. cit.*

BOLTSCHAUER, JOHANNES HEINRICH (*Swiss*). Son of a farmer of Altenklingen (canton Thurgau) was born on the 11. April 1754. He learnt the art of engraving under John Christopher Aefli of Dies-

senhofen, with whom he worked for $2\frac{1}{2}$ years. Having left him for Zurich, he studied drawing in that city, and was initiated in die-sinking under John Martin Bürkli. Later on, we find him working as a medallist at Augsburg, and as late as 1806, at Mannheim. He died in 1812. In the latter city he filled the post of coin-engraver to the Count Palatine.

His best known medals are the following : School Prize of the City of Zurich, 1786; — Centenary of the Foundation of the Artillery College at Zurich, 1786; — Professor Johann Jakob Bodmer, of Zurich, 1698-1783 (several varieties); — Prof. Bodmer, and J. J. Breitinger, of Zurich, 1786; — Salomon Gessner, poet, painter and engraver, 1730-1788 (this medal is the first engraved by this artist); — Johann Caspar Lavater, physiognomist, poet, &c., 1741-1801 (several varieties); — Johann Diethelm Lavater, physician, 1743-1826 (engraved in 1801); — Leonhard Usteri, theologian, of Zurich, 1741-1789; — Military Reward of the Bernese Republic, 1802; — Johann Peter Reimherr, theologian of Frankfurt, 1704-1796; — Prof. Georg Purman of Frankfurt's Jubilee, 1807; — Goethe (several varieties); — Gellert, the poet, &c. The coins of the first decade of the present century struck at Mannheim were engraved by Boltschauser.

BIBLIOGRAPHY. — *Bulletin de la Société suisse de numismatique*, 1882. — W. Tobler-Meyer, *Wunderly v. Muralt Münz- und Medaillen-Sammlung*, 1896. — Bolzenthäl, *op. cit.* — P. Joseph and E. Fellner, *Münzen von Frankfurt a/M*, 1896.

BOMBARDA, ANDREA CAMBI, called **IL** (*Ital.*). Goldsmith, sculptor, and medallist of Cremona, worked *circa* 1560. His principal medals are : Leonora Cambi (his wife); — Lucrezia di Medici, first consort of Alfonso II of Este; — Violante Brasavola; — Lodovica Poggi; — Giulio Vetriani (Vedriani); — Unknown young man; — Lodovica Felicina Rossi; — Giulio Cesare Arancio, Bolognese anatomist; — Alessandro dall' Armi, Bolognese nobleman; — Fernando Francesco d'Avalos, Marquis of Pescara, Viceroy of Sicily † 1571; — Ippolito Chizzola of Padua; — Gabriel Fiamma, a Venetian, Bishop of Chioggia; — Girolamo Miseroni, Milanese stone-cutter; — Giambattista Nicollucci Pigna, historian and poet (2 var.); — Lodovico Rinaldo; — Unknown portraits (4); — Isabella Mariani (2 var). His productions are very beautiful.

BIBLIOGRAPHY. — Armand, *Les Médailleurs italiens des XV^e et XVI^e siècles*, Paris, 1883.

BOMPART (*French*). Medallist of the end of last century, produced during the Revolution several badges and medals of little merit. He cut the obv. of a prize medal issued in 1793 for Virtue, the R. of which is by Duvivier.

BIBLIOGRAPHY. — Bolzenthäl, *op. cit.*

BON, ANDREA (*Ital.*). Inspector of the coins at Venice, *circa* 1762. His initials A. B. appear on his issues.

BONACHIUS (*Brit.*). Also **BONAGIUS**. Master of the Mint at Edinburgh, under Robert III.

BONACOLSI, PIER JACOPO ALARI, surnamed *Il Antico* (*Ital.*). A medallist of the Renaissance period, who, worked at the Court of Mantua. He is the author of the following beautiful medals : Antonia del Balzo 1(44, † 1538); — John Francis of Gonzaga, Seigneur of Sabionnetta, &c.

BIBLIOGRAPHY. — *Rivista Italiana di Numismatica*, t. I, Part. 4, pl. XII.

BONHORST, HEINRICH (*Germ.*). Mint-master at Murden, 1669-1671, Clausthal, 1674, † 1711.

BONHORST, HEINRICH CHRISTIAN (*Germ.*). Mint-master at Clausthal, 1712-1725.

BONHORST, JOHANN (*Germ.*). Master of the Mint at Gotha, 1650. His initials I. B. appear on the coins.

BONIS, EMILIO (*Ital.*). Medallist, who flourished at Rome between 1590 and 1600. The following medals are by him : Pope Sixtus V (3 var.); — Gregory XIV (2 var.); — Innocent IX; — Clement VIII. R. Philip II of Spain, Philip III, Henry IV of France. Marie de Medicis (6 var), &c.

BIBLIOGRAPHY. — Armand, *op. cit.*

BONIS, NICCOLO DE (*Ital.*). Medallist to Pope Sixtus V and his successors until Clement VIII; he also engraved the coins at the Papal Mint of Rome, between 1580 and 1592. His principal medals are : Pope Gregory XIII; — Sixtus V (5 var.); — Gregory XIV (8 var.); — Innocent IX (7 var.); Clement VIII (4 var.).

Niccolo de Bonis is mentioned in 1591 as *Incisore della Zecca Romana* in a document of that year.

His work resembles somewhat that of Federigo Parmense; he cut his medals in steel and gave particular attention to sharpness of detail and ornamentation.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Armand, *op. cit.*

BONLEU, JACQUES (*French*). Engraver at the Orleans Mint, 1783.

BONLINI, GIROLAMO (*Ital.*). Mint-inspector at Venice, 1757.

BONNARDEL, PIERRE ANTOINE HIPPOLYTE (*French*). Sculptor and medallist; pupil of Ramey and Dumont, born in 1824 at Bonnay and died at Rome in 1856. He engraved a pattern for the

first medal of the London Exhibition of 1851, in bronze, and modelled a number of medallions in plaster.

BIBLIOGRAPHY. — *Hippolyte Bonnardel*, Paris. — Chavignerie et Auvray, *Dictionnaire général des artistes de l'École française*, Paris, 1882.

BONNET, GUILLAUME (*French*). Medallist and sculptor; born 1820, died at Lyons in 1893. He was a member of the Jury for Medal-engraving at the Salon of 1847. He obtained in 1848 the second Grand Prix de Rome for his medallions of Count de Salvandy and Royer-Collard. In 1849 he exhibited an intaglio representing Mercury forming the caduceus. This artist received in 1860 the cross of the Legion of Honour. One of his cast works is a statue representing the city of Lyons, which has been erected on the Place Morand.

BIBLIOGRAPHY. — *Grande Encyclopédie*. — R. Marx, *Les Médailleurs français*, 1897.

BONNETON, THÉODORE (*Swiss*). Medallist and die-sinker of Geneva, end of last century. He died in 1810. A medal of his with a portrait of the writer and philosopher Jean Jacques Rousseau was struck in 1793. He had intended to issue a larger one, which he never finished. His best works date between 1788 and 1797. The gros écu of 1795, and 1796, and écu genevoise of 1794, bear his initials T B.

BIBLIOGRAPHY. — *Histoire numismatique de la Révolution française*, Paris, 1826. — E. Demole, *Histoire monétaire de Genève*.

BONONIENSIS ANTONIO (*Ital.*). Venuti mentions him as a die-sinker at Rome, *circa* 1550.

BONSIGNORE, IPPOLITO (*Ital.*). Master of the Mint at Milan in conjunction with Francesco Bernardino Fossano, in 1605.

BONT, CORNEILLE DE (*Belg.*). Goldsmith and seal-engraver, one of the cleverest artists of his time. He was born at Breda, and left that city in 1470, for Ghent, where he resided until 1504. A contemporary poet, Jean Lemaire, quotes him in the *Couronne margari-tique* :

Approche-toy, orfèvre du duc Charles,
Gentil Gantois, Corneille, très habile.

It is more or less certain that he worked for Charles the Bold, but his best productions are the seals he cut for Mary of Burgundy, 1476, Maximilian and Mary, 1477, 1478, 1481 (several types).

In 1482 he executed four large shields for the city of Ghent. He is mentioned for the last time in 1504, when he was commissioned to make an object of jewellery by Philip the Fair.

His signature is generally an ermine accompanied by an E.

BIBLIOGRAPHY. — Alex. Pinchart, *Corneille de Bont*, *Revue belge de numismatique*, 1855.

BONZAGNA, GIAN FEDERIGO (*Ital.*). This celebrated medallist of the second half of the 16th century is better known as Frederic of Parma, or Federigo Parmense. He cut a number of fine medals : Cardinal Cesi (2 var.); Count Gianbattista Collalto ; — Cardinal Ippolite II d'Este (2 var.); — Pierluigi Farnese, first Duke of Parma (4 var.); — Cardinal Alessandro Farnese; — Ottavio Farnese, second Duke of Parma (4 var.); — Pope Paul III (6 var.); — Pope Paul IV (4 var); — Pope Pius IV (10 var.); — Pope Pius V



Pope Pius IV.

(14 var.); — Pope Gregory XIII (4 var.). One of his medals commemorates the St Bartholomew Massacre of 1572, and bears on R. VGNOTTORVM STRAGES.



Massacre of St Bartholomew.

Gianfederigo Bonzagna worked also as a goldsmith and sculptor, and he engraved the coins of Parma under Pierluigi and Ottavio Farnese; his medals were executed between 1547 and 1575, but the artist was still living in 1586. His signature appears as F. P., — F. PARM., — FE. DE PARM., — FED. PARM., or Δ. He began working at Rome in 1555.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Armand, *Les Médailleurs italiens des XV^e et XVI^e siècles*, Paris 1883.

BONZAGNA, GIANGIACOMO (*Ital.*). Brother of Federigo Parmense, goldsmith, coin-engraver and medallist of Parma, born in 1508,

died in 1565. In 1546 he was elected engraver for life of the coins at the Papal Mint, and he worked principally for Pope Paul III. He cut the seals for the Papal Bulls, and Aenea Vico mentions that in imitating antique medals he was unsurpassed by any of his rivals (*Antiquorum numismatum imitator excellentissimus*). It is difficult to attribute his works, as he left no mark or signature on them; however, 5 different types of medals of Pope Julius III are assigned to him by Bartolotti and Armand.

It is conjectured that both Gianfederigo and Giangiacomo Bonzagna were the sons of Giovanni Francesco Bonzagna, who died in 1523.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Armand, *op. cit.*

BOOT, GERY (*Belg.*). Engraver at the Mint of Dordrecht, 1484-88.

BOOTH, LAWRENCE (*Brit.*). Bishop of Durham, received in 1473 from Edward IV by letters patent a license to coin halfpennies. "The grant stated that Laurence the present bishop, and his predecessors, had, from time immemorial, enjoyed the privilege of coining money of sterlings; that the king had been informed that the said bishop, not regarding the royal displeasure, intended to coin halfpennies within the liberty of Durham, although he had never coined money of that kind before; that notwithstanding, the King was content that the then present bishop should have the privilege, during pleasure, to coin as well sterlings as halfpennies, in that place, as often as he should think fit without incurring the royal displeasure. The grant further gave to the bishop license to make standards and trussels, for the said money, of sterlings and halfpennies, to any number, as occasion might be, from time to time, during the king's pleasure, without any prosecution, either by the king or the treasurer and barons of the exchequer or others of his majesty's officers and ministers."

BIBLIOGRAPHY. — Ruding, *op. cit.*

BORATINO (BORATYNI) (*Pol.*). Mint-master at Warsaw, 1685. Signature T. L. B.

BORELLY, ETIENNE (*French*). Coin-engraver at the Mint of Aix, 1775.

BÖRER, CONRAD (*Ger n.*). Born in 1711, died in 1756. Die-sinker at Augsburg, at the Mint of which city he was employed to engrave the coins. *Vide* **KONRAD BOEHRER**.

BORG, CHRISTOPH (*Swed.*). Mint-master at Stockholm, 1821-1837.

BORGHIGIANI, ANNA (*Ital.*). Daughter of Francesco Borghigiani, inherited her father's dexterity in handling the graving tool. The

gems cut by her generally bear the signature **ANNA BOPGIGIANOC EPOIEI**.

BIBLIOGRAPHY. — Babelon, *La Gravure en Pierres fines*, Paris, 1894.

BORGHIGIANI, FRANCESCO (*Ital.*). A native of Florence, born in 1727; this clever gem-engraver began his reputation with a fine head of Alexander. During his residence at Rome, where we find him in 1751, he executed on camei the portraits of Socrates, Tiberius, Faustina, and on intagli Regulus and a negro's head, &c.

BIBLIOGRAPHY. — Babelon, *La Gravure* etc.

BORGIO, GIROLAMO DEL (*Ital.*). Mint-master at Rome, before 1529, when he was succeeded by Benvenuto Cellini.

BORGOGNE, ANDREA (*Ital.*). Florentine gem-engraver of the 17th century. He was patronised by the Grand Duke of Tuscany about 1670.

BIBLIOGRAPHY. — C. W. King, *op. cit.* — Babelon, *op. cit.*

BORNEMANN, RUDOLF (*Germ.*). Mint-master at Zellerfeld, 1676-1711. He signed the coins R. B.

BORNEMANN, RUDOLPH (*Germ.*). Mint-master at Brunswick, † 1710. We have seen engraved by him a Baptismal Thaler of Brunswick, with his initials R. B.

BORNER, JOHANN BAPTIST (*Swiss*). Brother or son of Peter Paul Borner, Master of the Papal Mint at Rome, and medallist under Innocent XII, and Clement XI. To him we owe a portrait medal of the latter Pope, representing on the R. the Dogana di Ripagrande; also another of Jacobus E. de Garben, Freiherr von Gilbelli.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

BORNER, PETER PAUL (*Swiss*). Medallist, born at Lucerne, worked at Rome, and cut portrait medals of the Popes Alexander VII,



Scudo of Clement XI.

Innocent XII, and Clement XI. He also engraved a number of the scudi issued by these pontiffs. His style is bold. His signature (P. P. BORNER F, P. BORNER F. or P. P. B. F.) appears on Scudi of 1693, 1694, 1696, 1698 (R. The Three Graces), Mezzi Scudi, undated, and of 1692, Scudi of 1702, 1704, Mezzi Scudi of 1702, 1703 and 1704.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Cinagli, *Le Monete de' Papi*, Roma 1848.

BORREBY, PETER (*Danish*). Goldsmith, and seal-engraver, *circa* 1700. He resided at Copenhagen.

BORREL, ALFRED (*French*). Medallist; son of Valentin Maurice Borrel; he studied under his father, Jouffroy, and Merley. He was born at Paris in 1836, and became a pupil of the Ecole des Beaux Arts in 1856. He obtained the second Grand Prix de Rome in 1860, a *Mention honorable* at the Salon of the Champs-Élysées in 1863, the third Medal at the Salon of 1880, the second in 1890, and the first in 1896. Member of the Jury at the Salon of 1893; Academy Officer, 1881; Officer of Public Instruction, 1893; Member of the Consultative Committee of Engravers at the Paris Mint, 1884; Knight of the Order of SS. Mauritius and Lazarus of Italy, 1864.

The following is a fairly complete catalogue of M. Borrel's work: 1860, Warrior depositing the palm of Victory on the altar of Mars; — 1864, Cavour; — Rattazzi; — Nigra; — Cibrand; — Victor Emmanuel II; — The Marcy Institute prize medal; — Award medal of the Périgueux Exhibition; — 1865, Portrait of Adolphe A. Billaut, then State minister; — 1866, Commemorative medal of the Visit to the Hospitals of the Emperor Napoleon III and Empress Eugénie (struck for the City of Paris); — 1867, The Queen of Spain; — The Prince Imperial; — Stephenson; — James Field; — 1888, Expedition to China (Ministère des Beaux-Arts); — 1870, Quêtand; — Leclaire; — 1871, The Siege of Paris; — Holy Trinity Church; — N. D. de Clignancourt; — 1873, Swiss hospitality to the French Troops (Ministère des Beaux-Arts); — 1874, Jetons of the Notaries of St Cloud, Savings Bank of Beaugency and of the city of Lyons, the Miners of St Étienne, and the mines of Allevard; — Award medal of the Horticultural Society of France; — Justice (Paris Mint); — 1875, Jeton of the Société des Agents de change of Paris; and another of the Chamber of Commerce of Lille; — 1876, Medal of the Notaries of the Arrondissement of Tours; — Presidency of the Chambre de Discipline; — University of Angers; — 1877, Jeton of the Société des médecins des Bureaux de Bienfaisance; — Jeton of the Chamber of Commerce of Lille (Nord); — 1878, Vaccination; — Ruppe; — Claude Bernard (Ministère des Beaux-Arts); — 1879, Maiy; —

Don José de Caldas; — 1880, General Bolivar; — Christian de Neufville; — 1881, Pasteur; — 1883, Jeton of the State Manufactories; — 82nd Anniversary of Victor Hugo (Min. des Beaux-Arts); — Gymnastics (Paris Mint); — Reward medal of the Ligue de l'Enseignement; — Jeton for the Savings Bank of Beaugency; — Fencing; — 1884, Pierre Dupont; — Jeton of the Notaries of Evreux; — 1885, Jeton of the Architects of Lyons; — Award medal of the Société Industrielle de Saint-Quentin et de l'Aisne; — 1886, General Chanzy; — Henri Martin (Min. des Beaux-Arts); — Jeton of the notaries of St Etienne; — 1888, Rev. Francis de la Salle; — Military Competitive Examination of Carrier Pigeons; — 1889, Jeton of the Universal Exhibition; — Paul Bert (Min. des Beaux-Arts); — 1890, The Santa Casa of Santiago de Chili; — 1891, Jetons for the Amiens Savings Banks; — Conseils des Prud'hommes for the city of Paris (Conseils des Bâtiments et des Industries diverses); — Medal of Honour of the Ministry of Commerce; — Medal of Honour of the Ministry of Agriculture; — 1892, The Centenary of the Reunion of Savoy to France; — 1893; 5, 10, and 20 λεπτά for the Greek government; — Carrier Pigeons for the competitions of the Sociétés colombophiles; — 1894, Photography; — Award medal of the Collège Stanislas; — 1895, Jeton of the Society of Medecine; — Conseils des Prud'hommes medal; — Centenary of the Foundation of the School for modern Oriental Languages; — 1896, Schefer, membre de l'Institut; — Augustin Challamel; — Antoine Périer, deputy for Savoy; — Crémieux; — M^{me} Clairville, &c.; — 1897, Nickel coinage for Martinique



Martinique 1 Franc Piece, by A. Borrel.

(1 franc *illustrated*), and 50 centimes); — Plaquettes with portraits of A. Rimy, M^{me} B..., Edouard Bouty; — 1898, Cast plaquettes of A. Consandré, Forest, Dr Brück, &c.

We would mention also the medals of Pierre Corneille, M^{me} C., Bacchus, Alphonse Pages, &c.

Among the modern French medallists, M. Borrel holds a place of honour, both for the beauty of his work and the rare elegance of his conceptions. He is one of those whose productions will ever attract the admiration of the expert in medallic art.

BIBLIOGRAPHY. — Chavignerie et Auvray, *Dictionnaire général des Artistes de l'École française*, Paris, 1882; Roger Marx, *Les Médailleurs français*, Paris, 1897. (Also information privately communicated.)

BORREL, VALENTIN MAURICE (*French*). Born, 24. July 1804, died 29. March 1882. At the age of twelve, he was apprenticed to the medallist J. J. Barre, who was then Engraver-general at the French Mint. He was 24 years old when he engraved his first portrait, that of the actor Picard; this was followed by others of Andrieux, Alexandre Duval, Yon Barré, Népomucène Lemer cier, and M^{me} Duval. Three years later, the young artist received an appointment at the Monaco Mint under Honoré V. From that date, he began engraving official medals, and was entrusted with the execution of portrait pieces of the King Louis Philippe, and Princes and Princesses of the House of Orleans.

His best works as a medallist date from 1840 to 1860. Of especial interest to English collectors are his medals commemorating the Visit of Queen Victoria to Belgium, 1843, and to France, same year (exhibited at the Salon of 1844); — Daniel O'Connell; — Capture of the fortress of Bomarsund by the Baltic fleet in 1854; — Battles of Alma, Inkermann 1854, and Tchernaya, 1855; — Visit of the French National Guard to London, 1848; — Return visit of Englishmen to Paris, 1849.

He is also the author of the following medals : Birth of the Comte de Chambord; — Birth of the Duc de Chartres; — Baptism of the Comte de Paris; — Battle of Isly; — Engagement of Maza-gran; — Bombardment of Tangiers and Mogador; — Portraits of Antoine Laurent de Jussieu, Haüy and Cuvier; — The Marquis de La Rochejaquelin; — Lourmand; — Georges Thomas; — Bella; — Parieu; — Napoleon II; — M. de Tourangin; — Abbé de Genoude; — Meyerbeer; — Pompée, founder of the Ecole Tur-got; — Mgr Affre; — Queen Adelaide; — The Duc de Nemours; — Angebeau, Bishop of Angers, 1844; — The Prince de Joinville, 1845; — The Duc d'Orléans, R. S. Ferdinand Chapel; — Adam Mickiewicz, 1846; — Jules Michelet; — Edgar Quinet; — The Abbé de l'Épée, 1846; — Andrieux; — Andrevetan; — Pius IX; — Marshal Oudinot (*illustrated*); — Petitot, statuary; — François Oudot; — Adolphe Thiers; — Napoleon III; — The Empress Eugénie; — The Duc de Morny; — Admiral Bruat; — Marshal Pélissier; — Marshal Saint-Arnaud; — Marshal Niel; — J. Lam-brecht; — Brother Philip; — Papin; — Ponsard; — Corneille; — J. Pelouse; — Inauguration of the Trinity Church, &c. Most of these medals were ordered from him by the Administration des Beaux-Arts, and the Commission des Monnaies et Médailles.

By Maurice Borrel are also : Victor Hugo, 1848; — The French Republic, 1848; — The two Jussieu; — Pallas; — Bouvard, a

Savoyard astronomer; — Dr Coster; — Quétand, a lawyer; — Portrait of the artist; — Tarin; — Emile de Girardin; — Crespel de Latouche; — Lamartine; — Corneille and Molière; — Hippolyte Triat; — The Chancellor de l'Hospital; — A. Lourmand,



Marshal Oudinot.

1859; — M^{lle} Mars; — General Bourmont; — Auguste Bella, 1864; — Universal Exhibition of Paris, 1867; — Mgr Ollivier, Bishop of Evreux, 1867; — M. Hanebeck, a composer, 1867; — Stanislaus, King of Poland; — King Victor Emmanuel; — The comte de Lobeau, 1838; — Pelouse, 1878 (several varieties); —

Esquiron de Parieu, 1870; — Ponsard; — The City of Besançon to General Roland, &c.

Most of these works were exhibited at the Salons between 1832 and 1878; he was awarded Medals in 1842, 1851, 1858, 1859, 1860, and 1864. The Pope created him a Knight of the Order of SS. Mauritius and Lazarus, in 1866.

Borrel's style is fine, but somewhat wanting from an esthetic point of view; he has aimed, in his portrait medallions especially, at producing resemblance and forgotten to a certain extent the picturesque side of the subject to be treated.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Chavignerie et Auvray, *op. cit.* — Louis Revon, *Maurice Borrel, Graveur en Médailles, Revue savoissienne*, 31 Mai 1882. — Roger Marx, *op. cit.*

BÖRSCH, A. (*Germ.*). Die-sinker and medallist residing at Munich, *circa* 1840 to 1850. A commemorative medal of Freiherr Dr Hermann von Rotenhan of Frankfurt, struck in 1848, bears his signature.

BIBLIOGRAPHY. — P. Joseph u. E. Fellner, *Die Münzen von Frankfurt am Main*, 1897.

BOS, GEORG (*Germ.*). Master of the Mint at Nuremberg, beginning of the 16th century.

BOS, GEORG (*Germ.*). Son of the preceding, a medallist of merit, whose works however are unsigned and cannot be attributed with certainty. He excelled in imitating the medals of the previous century, one of the best being that of Hagenauer's commemorative piece of Walther von Cronberg. He worked *circa* 1530-1540.

BIBLIOGRAPHY. — Adolf Erman, *Deutsche Medailleure*, Berlin, 1884.

BOSCHERVILLE, PIERRE RACINE DE (*French*). Engraver at the Rouen Mint, 1655-1713.

BOSCOWITZ (*Swiss*). Obtained a mention for a design executed in collaboration with J. Notzli of Zurich for the 5 Franc piece of 1889. The taking of the oath by the three Swiss was represented on one side, surrounded by the arms of the 22 cantons.

BÖSEN, JONAS (*Germ.*). Mint-master at Hildesheim, 1671-1695.

BOSI, ANDREA (*Ital.*). Goldsmith and Engraver of Reggio. His works belong to the second half of the sixteenth century, but they are not of much importance.

BIBLIOGRAPHY. — *Rivista Italiana di Numismatica*, 1894, p. 331.

BOSI, ANDREA (*Ital.*). Goldsmith and engraver of the coins at the Mint of Reggio; he is mentioned in 1549, and again in 1565. His medallic works are of no great importance.

BOSIO, E. A. (*Ital.*). Sculptor of the second half of the 16th century. He is the author of a medal of Jean Parisot de la Valette, Grand Master of the Order of Malta, of which two types are known. As a medallist, he worked between 1566 and 1568. He was Mint-master at Passevano, *circa* 1581.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Armand, *op. cit.*

BOSIO (*French*). Medallist of the beginning of the present century. A medal on the marriage of Napoleon with Marie-Louise was contributed by him to the Napoleonic series.

BOSIS, GIAMMARIA DE (*Ital.*). Sculptor of the first half of the 16th century. He was a native of Reggio, and has produced some fine cast medals.

BOSKAM, JAN (*Dutch*). Medallist of Nimwegen, distinguished himself by some very fine work. He flourished at the end of the 17th and beginning of the 18th centuries, and worked for William III until 1703, when he went to Berlin, to return to Amsterdam in 1706, where we still find him in 1708. The English series of medals owes to him a large number of productions: William and Mary, 1689; — Battle of La Hogue, 1692; — Execution of Grandval, 1692 (2 types); — Battle of Landen, 1693; — Prince Lewis of Baden in London, 1694; — Bombardment of Dieppe, 1694; — Bombardment of Hâvre, 1694; — Huy taken, 1694; — Death of Mary,



Battle of Blenheim.

1694 (10 var); — Casale taken, 1695; — Namur retaken, 1695 (3 types); — Retort upon Louis XIV, October 1695 (2 types); — Assassination Plot against William III, 1696; — Peace of Ryswick (6 types); — Death of William III, 1702; — Nimwegen relieved, 1702; — Expedition to Vigo Bay, 1702 (2 var.); — Nimwegen relieved and Expedition to Vigo Bay, 1702; — Bonn taken, 1703;

— Charles III of Spain, Departure for Portugal, 1704; — Battle of Blenheim, 1704 (*illustrated*); — The French Lines forced in Brabant and Flanders, 1705; — Barcelona taken, 1705; — Eugene, Marlborough, and Overkirk; — Lille taken, 1708; — Marriage of the Crown-Prince of Germany, 1706; — Guelders taken, 1703, obv. Bust of Frederick I of Prussia, etc.

Boskam was one of the most prolific among Dutch medallists of the end of the 17th century. Most of his productions commemorate events of the reign of the Stadhouder William III, King of England, and several relate to the death of his Consort, the Queen Mary; others were struck in honour of the brilliant victories of the allied armies over the French and Spaniards in the war for the succession of Charles II.

His signature is sometimes I.B. in monogram, or B.K. interlinked, but more generally his name appears in full.

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations*, etc. — Bolzenthall, *op. cit.* — A. Pinchart, J. Boskam, *Revue belge de Numismatique*, 1860.

BOSLER (*Germ.*). Die-sinker at Darmstadt, 1770-1777.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

BOSSANGE AND C^{ie} (*French*). A Paris firm which in 1790 issued a careful imitation of Dupré's commemorative medal of the Taking of the Bastille. It was larger than the original and struck in a different metal.

BOSSELT, R. (*French*). Contemporary medallist; was awarded a *Mention honorable* this year by the Société des Artistes français for his exhibit of medals at the Salon (1898).

BOSSHARDT, J. (*Swiss*). Contemporary goldsmith of Lucerne, who edited several medals, and drew the design for the obv. of a medal engraved by H. Bovy to commemorate the Intercantonal Shooting Fête at Lucerne, 1889. His name appears on the medal. He also engraved some official seals for the canton of Lucerne, and in 1886 the official commemorative medal of the fourth centenary of the Battle of Sempach.

BOSTELMANN, JOHANN (*Germ.*). Mint-master at Wernigerode, 1671-1674, Wittgenstein, 1675-1677.

BÖTTCHER, DANIEL (*Germ.*). Master of the Thorn Mint, 1760-1763. His signature on the coins is D.B.

BOTTÉE, LOUIS ALEXANDRE (*French*). Contemporary medallist, residing at Paris; born in 1852; was apprenticed at the age of 13 in a button factory, to which was attached a studio for medal-engraving; followed the evening classes of the Drawing Schools of the City of Paris, and then of the School for Decorative Arts;

entered in 1869 the work-shop of M. Tasset, the medallist, and was interrupted in his studies by the Franco-German War.

In 1871, he was received as a pupil by the Ecole des Beaux-Arts, competed in 1875 at the Concours pour Rome, spent five months in Italy in 1876, and in 1878 obtained the first *Grand Prix de Rome*. From 1880 to 1882, he resided in Italy as pensioner of the French Academy at Rome, and during that period produced the following works : 1880, The Genius of Rewards consults Minerva ; — Candour (study of a head, on precious stone) ; — Various designs ; — 1881, St Sebastian, a work in high relief (three metres in height) ; — Spring jewels ; — Gems and various designs ; — 1882, Medal for the Concours de musique (Apollo and Marsyas) ; — Prize medal for Horticulture ; — Prize medal for Benevolence. Since his return to Paris, M. Bottée has executed a great many medals and plaquettes : 1883, Medal of the Commercial and Industrial Geographical Society ; — Albert Lambert Jun^r (portrait plaque for the Théâtre Français) ; — 1884, Medal for the National School of Music ; — 1885, Dr Burgraeve of Brussels ; — The Chilian Wars against Peru and Bolivia ; — 1886, M. Masson, Lieut. Governor of the province of Quebec (Canada) ; — Head of the Republic for the municipal counsellors of Algiers ; — 1887 and 1888, Various medals ; — M. Angers, Lieut. Governor of Quebec ; — Various works of sculpture, jewellery, &c. exhibited at the Paris Universal Exhibition of 1889 ; — Dr Tessier, of Quebec ; — Marriage medals (3 sizes and 2 types, *one illustrated*) — 1889, Medal



Marriage Medal.

for the National School of Decorative Arts at Paris ; — Progress in the manufacture of coins in France ; — Inauguration of the new Harbour at Calais ; — Award medal for the Universal Exhibition at Paris, 1889 ; — 1890, Bobinet, — Geoffroy ; — Hénon ; — M^{me} Laloux (plaque) ; — 1891, The French Fleet at Cronstadt, 11. July 1891 ; — Bellona, Cybele, Diana, and Amphitrite (decorative medals) ; — 1892, Julita Fernandez de Jernancler ; — Mar-

riage piece; — Ancelot; — Ducastaing; — 1893, Hunting knife for H.I.H. Grand Duke Alexis of Russia; — Inauguration of the Tunis Port (3 sizes); — M. Ancelot's children (plaque); — M. Chapleau, Lieut. Governor of Quebec; — Consecration of the church of St' Just en Chevalet; — 1894, Commemorative medal of the French Exhibition at Chicago; — Award medal for Sciences; — National Exhibition of Quebec; — Badge of the Conseil général du Rhône; — 1895, Medal of the Cercle de la Voile at Paris; — Badge of the French Red Cross Society; — Centenary of the foundation of the Natural History Museum at Paris; — Hénon wedding medal; — Robert West; — Medal for the Drawing schools of the city of Paris; — Emile Müller (trade ticket); — St' Magdalena (trade ticket of M. Ecolle, jeweller); — 1897, Sister Marguerite Guiroud (of the Hospitals of Troyes); — Society of graduated Architects; — Medal for the Society of Parisians at Paris; — 1898, Journey of the President of the French Republic to Russia (in course of execution). His type of Republic and Genius (*illustrated*) appears as the obv. of various medals.



The French Republic.

M. Bottée is a knight of the Legion of Honour, and Member of the Jury at the Salons. He is one of the celebrated masters of the modern French School. His works are extremely beautiful, and exhibit that softness of style, so full of grace and charm, which characterise the works of the Renaissance medallists. With Chaplain, Roty, Dupuis, Patey, Vernon and others he is one of the leaders of the great modern revival of Medallic Art.

An able critic has recently written :

“ One of M. Bottée's great triumphs, which marks an epoch in art by itself, is no doubt his ingenious medal which so appropriately

distinguished the successful exhibitors at the Paris Exposition of 1889. Examining this masterpiece with a view to the first end of art, we find revealed in its wealth of design, the figure of a laborer pointing with contented pride to his accomplishments. Close to him Minerva, in her dignity and wisdom, reverently acknowledges his achievements. The back-ground is embellished with striking scientific instruments. The lower portion of the medal is devoted to the exposition buildings outspread upon a large portion of the globe. When we turn our attention to the reverse, the artist imparts to us so much of his intense emotion that we could act in unison with the life-like figure of Fame, who with her left hand passionately embraces France, and with the right supports a horn announcing the event.

“ Beholding this exquisite design, even the narrow minded pessimist is impelled to think, “ No ! Man is not degenerating intellectually and industrially ! His strides are marked, and when the marvellous production gradually dawns upon us, the outburst well compensates the suspense. ”

BIBLIOGRAPHY. — R. Marx, *Les Médailleurs français*, Paris, 1897. — L. Bénédite, *Catalogue sommaire des Peintures, Sculptures, Dessins, Gravures en médailles et Pierres fines*, Paris, 1898. — Victor D. Brenner, *Art and the Medal*, Proceedings of the American Num. Soc., 1897. (*Also information privately communicated.*)

BOTUTE, JACQUEMET (*French*), 1365-1367, † 1383. Filled the office of engraver of the coins at Lyons in 1366 and perhaps even before.

BIBLIOGRAPHY. — N. Rondot, *op. cit.*

BOTZA, MICHAEL (*Germ.*). Goldsmith of the beginning of the 17th century, who produced also several official seals for the city of Dresden.

BOUCAULT, PIERRE (*French*). Engraver at the Mint of Bourges, 1713-1714.

BOUCHARDON E. (*French*). Painter and sculptor under Louis XV. Some of his drawings have been copied by the great French gem-engraver Jacques Guay, amongst others his Genius of Poetry on a fine light sardonyx intaglio, the Rape of Dejanira on another intaglio, and the Triumph of Fontenoy on a cornelian. Bouchardon was born in 1698, and died at Paris in 1762. He was one of the most noteworthy statuaries of the 18th century. It may be of interest to mention that the plates of Mariette's Treatise on Engraved Stones were executed by this artist.

BOUCHAZ, VINCENT DU (*French*). Jeweller and gem-engraver at Lyons, 1529.

BIBLIOGRAPHY. — E. Babelon, *Camées antiques et modernes*, Paris, 1897.

BOUCHER (*French*). Painter of the last century. Guay has reproduced some of his drawings on gems; for example, Alliance of

France with Austria, sardonyx; Birth of the Duke of Burgundy, sardonyx; The Genius of Music, agate-onyx, engraved by M^{me} de Pompadour, aided by Guay.

BIBLIOGRAPHY. — E. Babelon, *Camées antiques et modernes*, Paris, 1897.

BOUCHET, PIERRE (*French*). Engraver at the Mint of Pau; selected for the office by Johanna, Queen of Navarre. It is probable that this engraver is the same as Pierre Brucher (*Vide BRUCHER infra*).

BOUCHON, A. (*French*). This engraver submitted a pattern 5 Franc piece to the Coinage Committee of the Second French Republic in 1848.

BOUDET, PIERRE (*French*). Engraver at the Mint of Rennes, 1577-1585.

BOUDINOT, ELIAS (*American*). Third Director of the U.S.A. Mint; born at Philadelphia, 1740, died in 1821. He was of French extraction; his ancestors, whose original name was Oudinot, left the country on the Revocation of the Edict of Nantes. The appointment at the Mint was conferred upon him by Washington in 1795; he filled the office until 1805.

BOUGUES, JACQUES (*French*). Engraver at the Mint of Montpellier, 1775.

BOULANGER, HENRYET (*French*), 1520-1572. Goldsmith and coin-engraver. He was employed at the Mint of Troyes from 1540 to 1541. He is the author of a number of works in gold plate for the city and churches of Troyes, and executed the presents offered by the mayor and corporation to Henry II and Catherine de Médicis on their entry into the city, 1548.

BIBLIOGRAPHY. — N. Rondot, *Les graveurs de la monnaie de Troyes*, Paris, 1892.

BOULARD, CHRISTIN (*French*) was entrusted, with Guy Besson, to strike coins at the Mint of Cornavin, Geneva, by Louis, Duke of Savoy, October 1448.

BIBLIOGRAPHY. — Dr Ladé, *Contribution à la Numismatique des Ducs de Savoie*, *Revue suisse de numismatique*, 1896.

BOULTON, MATTHEW (*Brit.*), 1728-1809. Born at Birmingham, 3. Sept. 1728. His father was a silver stamper and piercer, who had been obliged to enter business in consequence of reverses of fortune in the family. Young Matthew Boulton carried on the trade, and on his father's death, in 1759, had already extended it considerably. In 1760, having married a wealthy heiress, Anne Robinson of Lichfield, he was in a position to still enlarge his works, which later on became the Soho Mint, now The Mint, Birmingham. Opened in 1762, these works soon obtained a reputation, which

Boulton set himself to further increase by improved workmanship and greater artistic merit introduced in his productions.



Portrait Medal of Matthew Boulton.

The factory was worked by water-power, but this not being sufficient, Boulton turned his thoughts to the steam-engine, which Watt and Roebuck were unsuccessfully endeavouring to perfect, but his experiments did not succeed either. Watt and Boulton entered into negotiations as to a partnership between the two, which fell

through, until Roebuck's failure in 1772. The trials and difficulties of the steam-engine inventor are well known, and it is only thanks to Boulton that the machine was finally completed and introduced, after six or seven years' labour and anxiety, and having brought himself to the verge of bankruptcy.

In 1788, Matthew Boulton, who was then sixty years old, set himself to the reform and improvement of the copper coinage, and with this view obtained the collaboration of the Swiss artist, J. P. Droz, whose inventive genius and talents had not then obtained favour in France, from whence he came. About this time, the first coining presses were set up at Soho; they were worked by steam; and this machinery served for nearly a century to strike most of the copper coinage of this country. The first British coins issued at Birmingham from the new presses were the beautiful pattern halfpennies and farthings by Droz, dated 1788 and 1790. In 1791 and 1792, the Monnerons and Half Monnerons, with their numerous varieties were struck by order of Monneron frères; the design of some was by Dupré, and of others by Droz, who worked at the Soho Mint until 1801. In 1793, a Flemish medallist, also in the employment of Boulton, engraved a memorial medal of Louis XVI and Marie-Antoinette. In 1790, Boulton patented his press, and in the six following years produced large quantities of coins for the East India Company, for foreign governments, and for some of the colonies, Bahamas; in 1797 he undertook the striking of the new copper coinage of Great Britain; and in 1803 and 1804 he was entrusted with the stamping of an issue of 5/. Bank of England Dollars. Two million Spanish dollars were used for that purpose. It is said that the arrangements of the coining machine were so perfect that the power of one engine could turn off from 30.000 to 40.000 coins in one hour.

The new Royal Mint on Tower-Hill was supplied with machinery from the Soho works in 1805, and it was in 1882 only that Boulton's press was finally abandoned. Boulton supplied machinery to the St Petersburg Mint under Alexander I.

There is a medal by Kùchler of 1803, with a representation of Shakespeare seated on a rock, commemorating the publication of a national edition of his work, bearing also Boulton's usual signature; M. B. SOHO.

Boulton was a fellow of the Royal Society, and his house was the meeting-place for the scientific men of his time; Franklin, Priestley, Darwin, Wedgwood, Edgeworth &c. were intimate friends. He died, 17. Aug. 1809.

BIBLIOGRAPHY. — *Dictionary of National Biography*, vol. VI, 1886. — Hennin, *Histoire numismatique de la Révolution française*, 1820. — Franks and Grueber, *Medallic Illustrations*, &c.

BOURBERAIN, BÉNIGNE (*French*). Coin-engraver at Dijon, in the

latter end of the 16th century. In 1591, he was commissioned to strike 1800 jetons, for which he received 18 écus d'or.

BIBLIOGRAPHY. — P. Bordeaux, *Ateliers monétaires pendant la Ligue*, Annuaire numismatique, 1894.

BOURBERAIN, CLAUDE (*French*). Coin-engraver of Dijon, Mint-master at Neuchâtel (Switzerland), 1590-1607. On the death of Léonor d'Orléans-Longueville, his widow, Marie de Bourbon, desiring to place the Mint of Neuchâtel on a working basis, engaged this moneyer, who was instated in his office on the 10th. April 1590. In 1595, he was employed by the Bishop of Basle and went to St Ursanne for the purpose of engraving the dies of the episcopal coins. Although Bourberain did not sign his works, the following coins can be assigned to him with certainty: Neuchâtel: *A*, 4 Pistoles, 1603, Gold florin or Ducat; 1603; *R*, Testoon (none preserved); Billon, $\frac{1}{2}$ Batz 1593, 1594, 1595, 1603, Kreutzer, no date, 1590, 1591, 1592, 1593, 1594, 1595, 1596, 1597, 1598, 1599, 1603, $\frac{1}{2}$ Kreutzer, no date, and 1591; — Bishopric of Basle: *R*. Thaler, 1595, 3 Kreuzers, 1595, Sols 1595, $\frac{1}{2}$ Sols, 1595. Bourberain is buried in the Church of Cressier (Neuchâtel).

BIBLIOGRAPHY. — W. Wavre, *Claude Bourberain, Musée neuchâtelois*, 1897. — Dr A. Geigy, *Aus schweizerischen Archiven*, Bull. Soc. suisse de num., 1889.

BOURCHIER, THOMAS (*Brit*). Archbishop of Canterbury under Richard III, issued a half-groat, minted at Canterbury, with the letter B on the king's breast.

BIBLIOGRAPHY. — Ruding, *op. cit.*

BOURGEOIS, JEAN (*French*). Die-cutter at the Mint of Troyes, 1652.

BOURGEOIS, JEAN surnamed **PICARD** (*French*). This goldsmith and seal-engraver is recorded as having been entrusted with the cutting of a seal for the Seneschal of Oloron (Béarn), in 1595.

BIBLIOGRAPHY. — J.-A. Blanchet, *Les Graveurs en Béarn*, Dax, 1888.

BOURGEOIS, LOUIS MAXIMILIEN (*French*). A Paris sculptor and medallist, born in 1839. He studied modelling at the Ecole des Arts décoratifs, and then under Jouffroy became a pupil of the Ecole des Beaux-Arts, and of the sculptor Thomas. His medals are of exquisite workmanship and rank very high among the productions of the modern French school; the most important are: Seine and Marne (prize medal for various competitive enterprises); — To French Arts (Medal ordered by the Ministry of Fine Arts as award for various artistic societies); — French Republic (medal presented to senators and deputies); — Election of President Carnot, 3. December 1887; — G. J. Thomas, statuary; — Mgr. Auguste Allou, Bishop of Meaux; — The Senate; — Congresses of 1885 and 1887; — Election of President J. Grévy; — $\frac{1}{4}$ Artibus Patriae

(illustrated)¹; — Centenary of the Ecole polytechnique at Paris; — Maurice Chevrier; — E. de Pury; — W. Hirschy; — A. Lagarde;



Artibus Patriae.

— M^{me} M***; — D^r Cruveilhier; — Melun Exhibition award medal, 1880 (illustrated); — M. F. D***; — M. P. de R***; — M. J. M***.



Medal of the Melun Exhibition.

1. In connection with this medal, M. H. Jouin in his book *Esthétique du sculpteur* (H. Laurens, Paris, 1888), makes the following comment : “ Il n’y a pas jusqu’à l’État qui ne soit susceptible d’entraînement. La médaille sur laquelle M. Maximilien Bourgeois, dans un jour d’inspiration patriotique, a groupé Philibert de l’Orme, Jean Goujon et Poussin, vivants symboles de l’architecture, de la sculpture et de la peinture en France, a été acquise, en raison de sa valeur esthétique, par l’Administration des Beaux-Arts. ”

At the Salon of 1897, he exhibited two very pretty portrait medals of M^{lle} B. P^{***} and M. E. Reboul, also a new medal for Senators (*illustrated*). The artist is now engaged on a commemora-



New medal for Senators ¹.

tive piece on the Centenary of the Installation of the Chamber at the Palais-Bourbon.

M. Bourgeois is the author of a fine statue of Guillaume Budé, and one of his latest works in sculpture in the Monumental Fountain at La Chaux-de-Fonds. His busts and medallions, which are very numerous, are treated with all the energy of the cast portraits by David d'Angers; their conception and execution are equally fine and delicate.

BIBLIOGRAPHY. — R. Marx, *op. cit.* — *Catalogue du Musée du Luxembourg.* — *Grande Encyclopédie.* — *Nouveau Larousse.*

BOURGNEUF, PERRINET (*French*). In 1395, this engraver was appointed to the Mint of Rennes, by the Duke of Brittany.

BOURGOGNE-HERLAER, G. DE (*Belg.*). Master of the Mint at Brussels, elected in 1819. His distinctive sign is a palm-branch.

BOURGONNIER, ROBERT (*French*). Engraver at the Mint of Rennes, circa 1553.

BOURRELON, THOMAS (*French*). Mint-master at Grenoble, 17. December 1505 to 9. March 1507; reintegrated, 20. September 1512.

BOUTETORT, JOHN LORD (*Brit.*). Engraver of the dies at the London Mint from the 22nd to the 30th year of Edward I.

1. Ce cliché nous a été obligeamment fourni par la *Revue encyclopédique*. (*Note des imprimeurs.*)

BOUTHÉMIE, DANIEL (*French*). Goldsmith of the early portion of the 17th century. A well-known medal exists by him of Henri Louis Habert de Montmor, his consort and four sons.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

BOUVET, LOUIS CHARLES (*French*). Medallist, born at Paris, 2. April 1802. Pupil of Toussaint. He exhibited a number of works at the Salons between 1850 and 1860, and in 1852 submitted patterns to the Queen of Spain for the new coinage of her country. The following are his best known works : Napoleon III and Eugénie, 1855 ; — Proof of the French 5 Franc piece, ordered by the Emperor ; — Patterns in gold and silver for the coinage of Paraguay, which he was commissioned to execute ; — Medallion of Dom Vicente Lopez, Spanish painter, 1855 ; — Birth of the Princess of the Asturias, 1857 ; — Count P*** ; — Dr Drumon, &c.

He also engraved a pattern 20 Franc piece, dated 1848, which was submitted to the Paris Mint, for the proposed new coinage of the Second French Republic.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — F. de Saulcy, *Souvenirs numismatiques de la Révolution de 1848*.

BOUWENS, HUBERT (*Belg.*) Engraver of coins and seals. He was employed in that capacity at the Antwerp Mint in 1573. Mary of Burgundy, Maximilian, and Philip the Fair renewed his grant in 1477 and 1484. From 1485 to 1488 he also did work for the Mint at Malines. His finest production is a seal of Brabant which was used, after the death of Mary, in 1482, until the majority of Philip the Fair. It represents this prince with his father Maximilian.

Bouwens died on the 16. February 1488.

BIBLIOGRAPHY. — A. Pinchart, *Hubert Bouwens, Revue belge de num.*, 1860.

BOUZEY, PIERRE WOËIRIOT DE (*French*). Medallist of the second half of the sixteenth century. There is a fine medal by him, dated 1572, of Duke Charles III of Lorraine. He resided at Nancy (Lorraine).

BIBLIOGRAPHY. — H. Lepage, *Notes et Documents sur les graveurs de Monnaies et Médailles des Ducs de Lorraine*, Nancy, 1875. — Meaume, *Médailles gravées par Pierre Woëriot de Bousey*, *Journal de la Société d'Archéologie*, 1874.

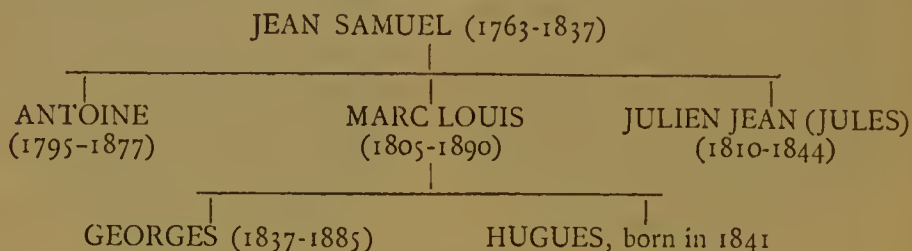
BOVE, BERNARDINO DE (*Ital.*). Coin-engraver at the Mint of Naples, 1497-1505 under Ferdinand and Isabella. He also cut funeral medals, two of which are in honour of Frederick of Aragon ; *circa* 1499.

BIBLIOGRAPHY. — G. A. Sambon, *Incisori dei Conii della Moneta Napolitana*, 1893.

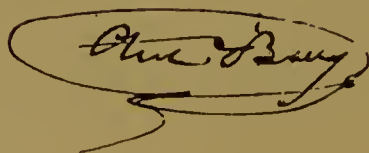
BOVET, AUGUSTE (*Swiss*). Coin-engraver and medallist of Geneva, 1800-1864. The 25, 10, 5, and 1 centimes pieces, dated 1847,

and signed A.B. are by him. He also cut several medals on the Union of Geneva with Switzerland, 1814 (2 or 3 in conjunction with Ant. Bovy). His signature is found on various Prize medals for Agriculture, Music, Fine Arts, &c., and on those of the Concert helvétique, 1856, and Centenary of the Genevese Société des Arts.

BOVY. The name of a celebrated family of Swiss medallists and coin-engravers, all of whom have worked for the Geneva Mint :



BOVY, JEAN FRANCOIS ANTOINE (*Swiss*). Born at Geneva, 14. December 1795, died there, 18. September 1877. His father



was a jeweller, and from his early youth A. Bovy displayed unusual abilities as an engraver on metal. In 1824, having completed his

studies in his native city and already produced some very commendable work, he was sent to Paris, where, under the direction of the celebrated statuary, Pradier, he learned modelling and sculpture. He then returned to Geneva, was married, and in 1830 went back to Paris. In 1835 he was naturalized a Frenchman, in order to be allowed to compete for the engraving of the new French coinage. His talent was recognized by the award of a gold medal, and a few years later, in 1843, he was decorated with the Legion of Honour for his fine medal on the Building of Railways. In 1855, Bovy and Depaulis received the only medals granted in that year for engraving. Previous to this, the Swiss government had entrusted the artist, in 1850, with the execution of the dies for the federal coinage; again in 1873 the same task fell to him; this practically was his last work.



Swiss 5 Franc Piece.

During his long medallic career, Antoine Bovy displayed a prodigious activity. Larousse, in the *Dictionnaire universel* expresses the opinion that he will ever remain one of the great masters of the French medallic school, his works bearing comparison with the best productions of Dupré, Varin, Duvivier and others. Although this judgment may seem somewhat too eulogious, we must endorse Dr F. P. Weber's statement that "some of his pieces are less hard in appearance than most struck medals under Louis-Philippe and Napoleon III".

The following is a fairly complete list of Ant. Bovy's works :

1, $\frac{1}{2}$ and $\frac{1}{6}$ Batz for Grisons, 1842; — 5 Francs, Geneva, 1848; — 10 Francs, Geneva, 1848; — Swiss federal coins, 5 Francs to 1 centime, 1850; — 5 Francs, 1851; — Pattern 2 Francs, 1854; — Pattern 5 Francs, 1855; — Pattern $\frac{1}{2}$ Franc, 1855; — 5 Francs, 1873 and 1874; — Pattern 2 Francs, 1860; — 2 Francs, 1874, 1875, 1878 and 1879; — Franc, 1875, 1876, 1877 and 1880; — $\frac{1}{2}$ Franc, 1875, 1877, 1878 and 1879; — Federal Shooting Thaler of Basle, 1844; — Do of Aarau, 1849; — 10 Francs, Geneva,

1851; — Federal Shooting Thaler, Soleure, 1855; — Do of Stanz, 1861; — Obv. Fed. Shooting Thaler, Chaux-de-Fonds, 1863; — Fed. Shooting Thaler, Schaffhausen, 1865; — Do of Schwyz, 1867; — Do of Zoug, 1869; — Do of St Gall, 1874; — J. Froben, printer of Basle; — David de Purry, philanthropist of Neuchâtel; — Marc August Pictet, Geneva; — J. C. Escher, Zurich; — Dr Lombard, Geneva; — H. B. de Saussure, Geneva; — Ch. Bonnet, Geneva; — General Dufour (French and German); — Do, large size; — James Fazy, Geneva; — Frederick Soret, numismatist, Geneva; — J. L. Schoenlein, Zurich; — J. J. Rousseau; — J. Th. Scherr, Zurich; — J. Sam. Bovy (obv.); — F. TH. L. Baron Grenus, Geneva; — Medallion of Frederic Soret; — J. E. Chaponnière, Geneva; — L. J. Gay-Lussac; — Third Jubilee of the Reformation, Geneva, 1835; — J. Calvin; — Third Jubilee of the Reformation, Berne, 1828; — Head of Jesus Christ (2 var.); — Fine Arts, Geneva; — Industrial Schools, Geneva; — The Venus de Medici (*illustrated*); — Agricultural and Industrial Societies



Aphrodite.

(5 types); — Swiss Industry; — Exhibition at Berne, 1830; — Exhibition at Soleure; — Fine Art Exhibition at Berne, 1857; — Horticultural Exhibition at Lausanne; — Cantonal Exhibition of Fine Arts at Geneva; — National Exhibition at Geneva; — Prize medal of the Genevese Conservatoire; — Helvetic Concert, Geneva, 1856 (2 var.); — Musical Festival, Geneva, 1872; — The Swiss Officers' Fête at Langenthal, 1822; — Inauguration of the Railway, Lyons-Geneva (2 var.); — Inauguration of the Mont-Blanc bridge at Geneva; — 50th Anniversary of the reunion of Geneva with Switzerland, 1864; — National Rifle Competition, 1864; — The statesmen of Geneva, 1814-1842 (2 types); — Monument to J. J. Rousseau; — Canal of Roannes; — Polytechnikum, Zurich; — Society of Public Utility, Geneva; — Navigation Society; — The Statesmen

of canton Vaud; — Abbaye des Carabiniers; — Pattern 5 Francs, French Republic, 1848; — Pattern 20 Francs, 1852; — Pattern 50 centimes Louis-Philippe I; — Pattern 2 centimes do; — Abd-el-Kader; — St Helena Memorial of Napoleon I; — Louise of Saxony; — Chateaubriand; — Frantz Liszt (2 var.); — Ch. F. Lebrun; — Goethe, 1824, and 1831 (2 var.); — Baron von Humboldt, 1859; — George Cuvier; — Louis-Philippe I; — Railway Laws promulgated; — General Bonaparte in Egypte; — Enlargement of Marseilles Harbour; — Bridge of Nemours; — Viaduct of Dinan; — Building of the Paris Normal School; — Enlargement of the harbour at Havre; — History of Louis-Philippe I; — Empress Eugénie; — Another, on a different event; — Napoleon III, The Ceinture Railway at Paris; — Austerlitz Bridge; — Western Railways; — Peace of Paris, 1856; — Universal Exhibition, 1855; — Telegraphic Communications; — Marriage of Prince Bonaparte, 1859; — London Universal Exhibition, 1862; — Jean de la Quintinie; — A. P. and E. L. S. La Rochefoucauld; — Enlargement of the Conservatoire des Arts et Métiers; — F. A., Vicomte de Chateaubriand; — The Prince Imperial (3 var.); — The Bridge of Thionville; — Enlargement of the Palais des Beaux Arts; — Palais du Luxembourg; — The Empress Eugénie (3 var.); — Her Visit to the Bank of France; — Railway from Paris to Strassburg; — Loan of 100 millions, 1859; — Battle of Alma, 1854; — Algerian Railways; — Universal Exhibition at Besançon, 1850; — Imperial Rewards, Napoleon III (2 var.); — Departure of Napoleon III for Italy, 1859; — François Arago; — M^{me} Cornuau; — A. de Lamartine; — J. A. A. Prost; — George Cuvier (2 var.); — A. Thiers; — Queen Victoria, London Exhibition, 1862; — Firemen of Chambery; — First National Synod of the Reformed Churches, 1859; — French National Exhibition, 1849; — Inauguration of the Railways; — The Halles Centrales at Paris; — The Salon of 1859; — Fine Arts (2 var.); — The Old Guard; — Paris-Orleans Railway; — The Mines of Montchanin; — Sugar Refinery of Valenciennes; — Lord Dudley Stuart; — The Chamber of Notaries; — Paganini; — Chopin, 1847; — Comte Motowski; — The Spanish Museum; — Alexander von Humboldt; — Baron Charles Dupin; — Paul Foffa, 1873; — Hugues Darier, 1872; — Charles Bovy-Lysberg, 1873; — François Guizot; — Jeton of William Tell; — Léonce Augrand; — Genevese Photographic Society R^l. from Bovy's die of the 1848 5 Franc piece of Geneva; — Lebrun, Duke of Placentia; — M^{lle} Nelly d'Hervas; — M^{me} de R***; — Prize medal for Sculpture, 1852; — Trial of the new Coining Press invented by Jean S. Bovy.

Bovy's signature on the medals is A B, when it does not appear in full.

BIBLIOGRAPHY. — Antoine Henseler, *Antoine Bovy, sa vie et ses principales œuvres*, Fribourg, 1881. — *Bulletin et Revue de la Société suisse de Numismatique*, 1882-1898. — Dr P. F. Weber, *Medals and Medallions, &c.* — *Grand Dictionnaire Larousse*.

BOVY-MELLY (*Swiss*). The medals executed by this engraver are very few. The only one known to us is that commemorating the 20th Anniversary of the foundation of the Athenaeum at Geneva, 1881.

BOVY-GUGGISBERG, GEORGES (*Swiss*). Born at Geneva, Feb. 28, 1837, † Oct. 11, 1885. Educated in view of a liberal profession, he was obliged in 1862 to enter his father's business, to the extension and development of which he devoted his whole energy for 23 years. He learned drawing and engraving in his spare moments and although he never attained the perfection of his uncle, Antoine Bovy, or of his brother, Hugues Bovy, two medals which he produced a year or two before his death are very much prized by collectors and artists : Major Davel, 1883, the martyr patriot of Vaud, and Robert Estienne, a Genevese printer under Calvin. These medals were to be the first of a series to complete the collection of Eminent Swiss, begun by Antoine and Hugues Bovy, F. Aberli, E. Bonneton, the two Landrys, the two Dassiers, Boltschauser, Dumarest, O. Bruckmann, Durussel, Jäckle-Schneider, and others.

His post as manager of the Louis Bovy establishment did not leave him leisure enough to devote much time to artistic pursuits, and we can but deplore that his talent is not represented by a larger number of medallic works.

BIBLIOGRAPHY. — *Bulletin de la Société suisse de Numismatique*, 1883, 1885 and 1886.

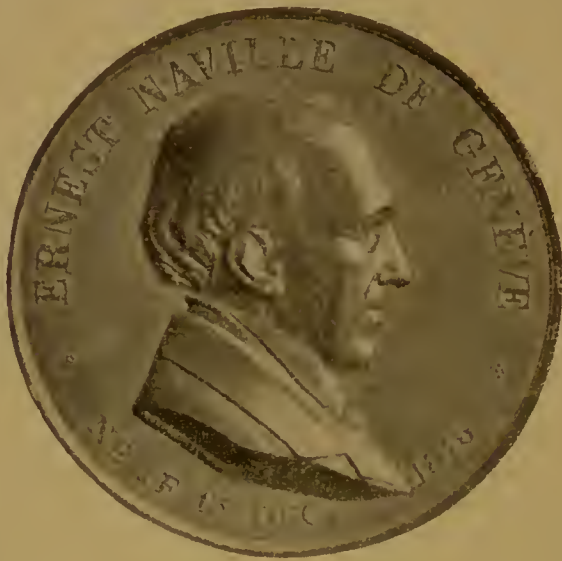
BOVY, MARC LOUIS (*Swiss*), 1805-1890. Medallist of Geneva, brother of Antoine Bovy and father of M. Hugues Bovy ; for a long time head-partner of a die-sinker's establishment, which has produced much good work during the greater part of the present century, and still existing under the management of the present owner M. Louis Furet. A view of the private mint of M. Furet, taken from the review "*La Patrie suisse*", 1898, p. 136, was exhibited at the meeting of the Numismatic Society of London, 17. November 1898. M. L. Bovy is known as an engraver only by a few medals, of private character, and better perhaps by his Pattern 2 Franc piece of 1854, which exists in different metals. From 1826 until 1848, the contractor for the coins of Geneva was always a member of the Bovy family ; for the issues from 1825 to 1833, this contractor was Jean Samuel Bovy ; from 1838 to 1848, Bovy Brothers and Co, and from that date to 1890, Marc Louis Bovy headed the firm.

BIBLIOGRAPHY. — *Bull. de la Soc. suisse de Num.*, 1892.

BOVY, HUGUES (*Swiss*). Son of Marc Louis Bovy, the founder of the well known die-sinker's establishment, which still exists at Geneva under the present management of M. Louis Furet. Hugues Bovy, one of the best Swiss medallists of modern times, was born at Geneva on the 20th May 1841; he was trained under the engraver Jacques Rochat-Châtelain, the painter Barthélemy Menn, a man of great learning and real genius, the sculptor Dorcière, and Antoine Bovy, his uncle, whose art greatly influenced that of our artist. In 1872, he succeeded Dorcière as Professor of modelling at the Ecole des Beaux-Arts of Geneva. H. Bovy's work, which is very extensive, relates almost entirely to Switzerland, and especially Geneva; it compares favourably with that of Antoine Bovy, and in some instances surpasses it in beauty of style and execution.

We will content ourselves with mentioning the principal medals executed by this Genevese artist : 1864, Major Matteson, a young officer killed during the War of Secession (only 10 specimens struck); — Abraham Lincoln, 60 mill. a much admired piece; — John Calvin, the reformer (a reduction of the large medal executed by Ant. Bovy in 1835); — 1865, Antoine Bovy; — 1866, Melpomene (a medal which obtained the first prize at the Competition in medal-engraving opened by the Art Society of Geneva, in 1866); — General U. S. Grant, three-quarter face, 60 mill.; — Golden wedding celebration of Stutz du Chapeau-Rouge; — J. Rossini; — Dante Alighieri; — L. van Beethoven, facing portrait; — General Grant, profile; — Baptismal medal "*hoc erat in votis*" Dufour-Vernes (all these were executed between 1866 and 1870); — 1870, Prince Bismarck, facing portrait, 60 mill.; — 1872, Merle d'Aubigné, the historian of the Reformation; — Bellot, Genevese, jurisconsult, profile portrait, after the bust by Dorcière, 60 mill. (executed for the University of Geneva); — François Diday, Genevese painter (ordered by the city of Geneva); — Commemorative medal of the Utilisation of the motive powers of the Rhone (the obv. was cut by H. Bovy, from the designs of the sculptor Leyssalle; the Rv. was engraved by Ch. Richard); — 1879, Agénor de Gasparin; — Leo XIII; — 1880, S^t Gothard Tunnel (this medal was ordered by the Swiss Federal Government for distribution to the workmen who were employed in the construction of the tunnel); — 1887, Official medal of the Federal Shooting Fête at Geneva, Rv. by Richard, from the designs of Lossier); — Commemoration of the Chauvet Bequest (medal struck for the city of Geneva); — 1888, Official medal of the Bernese Cantonal Shooting Festival at Interlaken; — 1889, Enlarged copy of Schenk's medal for the "Confédération des Vignerons" at Vevey; — 1890, Official medal for the Federal Shooting Festival at Frauenfeld; — Bakery Exhibition at

Lausanne; — Official medal of the Cantonal Shooting Festival at Soleure (obv. from the design by the painter Vigier, R. from the design by Prof. Jenny; — Water brought from the Dent de Broc to Gruyères (scarce medal offered to M. Emile Balland); — Ernest



Ernest Naville.

Naville (*illustrated*); — 1891, Official medal of the Cantonal Shooting Fête of Vaud, at Morges; — Official medal of the Cantonal Shooting Fête of Aargau, at Bremgarten; — Official medal of the Cantonal Shooting Fête of St Gall, at Ebnat-Kappel (executed from the designs by M. Stauffacher); — Official presentation watch for

the Cantonal Shooting Fête of Berne, at Burgdorf; — Official medal of the Cantonal Shooting Fête of Zurich, at Winterthur (from the designs by Prof. Wildermuth); — 1892, Official medal of the Shooting Fête of the City of Zurich “ Schützen Gesellschaft ”; — The



Carl Vogt.

Lake of Geneva frozen (from the designs by M. J. Mayor); — Carl Vogt, professor of anatomy, &c. at the Geneva University (*illustrated*); — 1893, Official medal of the Cantonal Shooting Fête at Zurich (obv. executed from the group, William Tell and his son by the

sculptor Richard Kissling); — Official medal of the Shooting Fête of the Society " L'Arquebuse et la Navigation " at Geneva (2 var.); — Gustave Revilliod (medal ordered by the city of Geneva to commemorate the Revilliod bequest); — Silver wedding of Demole-Ador (from the designs by M. Lossier); — Jubilee of the Invention of postage-stamps (from the designs by Prof. H. J. Burger of Zurich); — Portrait jeton of Hedlinger (distributed to members of the Swiss Numismatic Society); — 1894, Centenary of the Great Fire at Chaux-de-Fonds; — 1895, Official medal of the Shooting Fête of the Society " L'Arquebuse et la Navigation "; — Inauguration of the new Shooting Stand at St Georges, Geneva (from the designs by M. Francis Beauverd); — Medal offered to Mr Barton, English Consul at Geneva on the occasion of his gift to the city of the Victoria Hall; — 1895, The Folloppe prize medal; section of literature at the Lausanne University (executed from the scheme by M. Lugeon, sculptor at Lausanne); — 1896, Official Shooting Fête medal, Swiss Village, at the Swiss National Exhibition of Geneva; — Award medal for the exhibitors at the Swiss National Exhibition, Geneva (R. by G. Hantz); — Portrait jeton of Jean Dassier (distributed to members of the Swiss Numismatic Society); — 1897, Commemoration of the bequest to the government of Soleure by Herr & Frau Allemanni; — Theodore Turrettini, President of the Swiss National Exhibition, Geneva, &c. By the same artist are also : Fifth centenary of the Battle of Sempach, 1886; — Intercantonal Shooting Festival at Lucerne, 1889; — Concours Galland, 1890; — Bonivard, 1883; — Michel Chauvet, 1884; — The Velo-Club of Geneva, 1884; — French Swiss Society for the protection of animals; — Léonce Augrand, 1882; — Jubilee of B. Reber, pharmaceutical-chemist, at Geneva, 1893, and about sixty portrait medallions, of which a number represent professors at the Geneva University, and are exhibited in the meeting-room of the Sénat académique.

Prof. H. Bovy has also executed, in commission for the city of Geneva, the busts in bronze of James Fazy, François Diday, Edmond Boissier, Barthélemy Menn, Daniel Colladon, and for the Theatre of that city, the busts in stone of Rossini, and Goethe. Besides, he is the sculptor of a bust in white marble of Hugo de Senger (Conservatoire de Musique of Geneva) 1894, bronze bust of Alphonse de Candolle (Geneva University), 1897; Do Charles Glardon (Cercle des Artistes), 1891; Do Merle d'Aubigné, and Agénor de Gasparin (Salle de la Réformation), 1892, Do Comte and Comtesse Agénor de Gasparin (for the Countess).

Poole and W. Tobler-Meyer give a medal of the Federal Fête at Davos, 1836, as engraved by H. Bovy; but it is evident that the initials H. B. on this piece stand for another artist.

BIBLIOGRAPHY. — *Information privately communicated.* — *Bulletin and Revue de la Société suisse de Numismatique*, 1884-1898.

BOWCHER, FRANK (*Brit.*). The artistic advance made by the modern French School of Medallists is represented in this country by the work of a young artist of indisputable talent, Mr. Frank Bowcher. He is a clever exponent of the art which Roty, Chaplain, Bottée, Dupuis, and their colleagues have brought in recent years to such perfection. Gifted with an uncommon faculty for creation, a genuine artistic feeling and manipulative dexterity, he knows how to impart to his portraits warmth, expression and life; his aim is to achieve an illusion of reality upon the imagination as well as upon the senses, and in this he closely imitates also one of the greatest medallists of the age, A. Scharff of Vienna.

He was a student and "National Scholar" at the National Art Training School, South Kensington (now Royal College of Art), and afterwards a pupil for 6 years in the studio of E. Onslow Ford R.A., sculptor. He then turned his attention to the modern French medallic art and had advice from the best French medallists of the present day, including artists of such brilliant reputation as Chaplain and Roty.

Mr. Bowcher's first medal work dates from 1886, and consists of a design executed for Tewfik Pacha, Khedive of Egypt, the dies of which were executed at the Royal Mint. Since, the artist's productions have been very numerous, and show a superior talent which certainly deserves encouragement from the recognized authorities in medallic art of this country.

The following is a fairly complete list of Mr. Bowcher's work :

STRUCK MEDALS

1. Medal of award for the Cope and Nicol School of Painting, South Kensington.
2. Corporation Medal, King and Queen of Denmark's visit to the City of London (*illustrated*).
3. Presentation gold medal to Baron Schröder.
4. Corporation medal on the Opening of the Tower Bridge for the City of London (*illustrated*).
5. The Weber-Parkes Prize Medal.
6. Memorial Medal of Professor Huxley for the Royal College of Science.
7. Medals of awards for the Science and Art Department (Royal College of Art and Royal College of Science).

A 2-inch gold medal of Nusset, presented to Her Majesty Queen Victoria, who was pleased to pass a favourable criticism upon it.



Visit of the King and Queen of Denmark to the City of London.



R. of the Tower Bridge Medal.

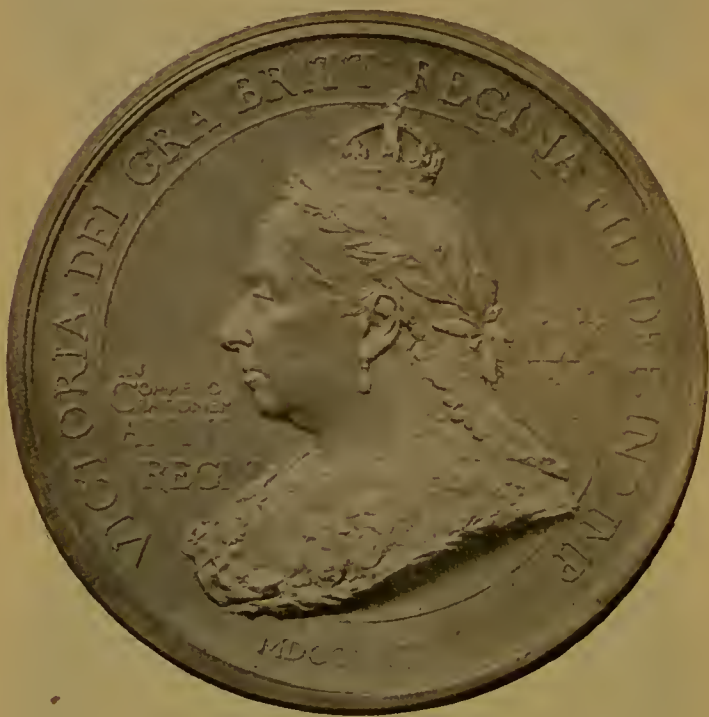
8. Presentation Medal of Sir Joseph Hooker (obv. only) for the Linnean Society (*illustrated*).



Sir Joseph Hooker.

CAST MEDALS AND PLAQUES

9. Portrait Medallion of Signor Antonio Redaelli (obv. and R^x).
10. — Mrs. Frank Bowcher.
11. — Madame Charlotte Boyd.
12. — Auguste Derouette Esq.
13. — C. H. Bowcher Esq.
14. — Madame C. Sanford.
15. — Charles Welch Esq., Librarian at the Guildhall, City of London.
16. — Reverse to a portrait of D^r Hermann Weber by Alphée Dubois.



Her Majesty the Queen.

Among medal designs and dies supplied to well-known firms, his fine bust of Her Majesty the Queen which was exhibited at the Royal Academy last year and appears on the Diamond Jubilee medals issued by Messrs Spink & Son, has been adopted for the medals of the School Board of London; these are now being struck at this firm's factory at Golden Square. The Lady Mackenzie Medal, the obv. of the Blackwall Tunnel medal, and that of a fine commemorative piece of the Coronation of Queen Wilhelmina of Holland were also engraved by Mr. Bowcher for the same firm.

For the trade he cut the dies of several other medals : Portrait of Her Majesty Queen Victoria ; — Indian Princes ; — Hong-Kong Plague, obv. only ; — Earl and Countess of Aberdeen ; — Four Generations of the British Royal Family ; — Robbie Burns ; — Faudel Phillips (ex Lord Mayor) ; — Another Coronation medal of Queen Wilhelmina ; — Gladstone, etc.

The two following are in progress : Dr Bisset Hawkins Medal of Award for the Royal College of Physicians ; — Cast medal of Dr F. Parkes Weber, Numismatist (obv. and R.).

One of his best works is undoubtedly the portrait of Sir Joseph Hooker, which we illustrate above. It compares most favourably with the finest productions of British medallists of the present age, and even with those of the great artists of France.

Mr. Bowcher's works were very much admired at the recent First Exhibition of Medallists at the Dutch Gallery in London.

BIBLIOGRAPHY. — (*Information privately communicated*).

BOWER, or **BOWERS**, **GEORGE** (*Brit.*). Medallist, worked in London from 1650 to 1689, and was appointed in 1664 one of the engravers to the Royal Mint and Embosser in Ordinary. His death is placed before March 1689-1690. The following medals were engraved by this artist : Restoration of Charles II, 1660 ; — Another, R. VIDEO, same subject ; — Marriage of Charles II and Catherine of Braganza (6 different types) ; — Charles II and Catherine, 1662, the best of Bower's productions ; — Disputes with Holland, 1662 ; — Charles II and Catherine, 1667 ? " FELICITAS PVBLICA ; " — Duchess of Portsmouth, 1673 (*illustrated*) ; — Sir



Duchess of Portsmouth Medalet.

Edmundbury Godfrey, 1678 (2 types) ; — The Popish Plot, 1678 ; — Duke and Duchess of York, 1680 (2 types) ; — Sir Samuel Morland, Bart., 1681 ; — Earl of Shaftesbury, 1681 ; — Ambassadors of Morocco and Bantam, 1682 ; — Duke of Ormond, 1682 ; — Duke of York wrecked, 1682 ; — Duke of York, 1682 ; — The Rye House Plot, 1683 ; — George, Prince of Denmark, and Princess Anne, Marriage, 1683 ; — Pattern for an Irish Halfpenny ; —

Prudence of James II, 1685; — James II and Mary, 1685; — James II and the Duchess of Portsmouth, 1685?; — James II, 1685, TVTAMEN AB ALTO; — James II and Mary, 1685, R. O DIVINI AMBO, &c.; — Defeat of the Duke of Monmouth, 1685; — Beheading of the Duke of Monmouth, 1685; — Spanish Wreck recovered, 1687; — Christopher, Duke of Albemarle, 1687; — Archbishop Sancroft and Bishops, 1688 (3 types); — James II and Mary, 1688, Birth of Prince James; — Birth of Prince James, 1688; — Landing of William of Orange at Torbay, 5. Nov, 1688; — William and Mary, Restorers of the Church, 1689; — Coronation of William and Mary, 1689 (2 types), &c.

His usual signature was G.B.F.

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations of British History*, London, 1885. — Cochran-Patrick, *Scottish Medals*, Edinburgh, 1884.

BOWES, MARTIN SIR (*Brit.*). Master of the London Mint under Henry VIII, *anni* 34-36, and first year of Edward VI.

BOWLEY, ROBERT (*Brit.*). Master of the coinage and Mynt, within the cities of Dyvelyn and Waterford, under Henry VII.

BIBLIOGRAPHY. — Ruding, *op. cit.*

BOXAMMER, HANS or **HANS BOY** (*Germ.*). Goldsmith, mentioned in 1640; was a very clever engraver and is noted for the production of some fine plate work and seals.

BOYARD (*French*). Medallist of the early part of the present century. He is known to English collectors for his medal on the Battle of Navarino, 1827.

BIBLIOGRAPHY. — Dr F. P. Weber, *English Medals by foreign Artists*, London, 1894.

BOYDELL (*Brit.*). Published a Shakespeare commemoration medal.

BOYS, JEAN DU (*French*). Seal-engraver of the end of the 14th century, resided at Paris, where he is recorded as having cut the seal of the “grands jours” in 1394 for the Duke of Orleans.

BIBLIOGRAPHY. — Dehaisnes, *Documents concernant l'histoire de l'art.* — Lecoy de la Marche, *Les Sceaux*, Paris, 1889.

BOYVIN, JEHAN (*French*). Engraver at the Mint of Angers, 1590-1617. From 1617 to 1618 his son René Boyvin filled the same post.

B. P. = BARTOLOMEO PROVAGLI, Medallist at Bologna, 1655, † 1674.

B. P. = BRUPACHER, Die-sinker at Lucerne, 1714-1746.

B. P. = BERNHARD PERGER, Die-sinker at Naples, 1769-1798.

B. P. = BENEDETTO PISTRUCCI, Medallist and gem-engraver at London, since 1818, † 1859.

B. P. = BRENET, Medallist at Paris. This signature appears on one of his medals, instead of BR.

BRABAND, HANNS (*Germ.*). Nuremberg goldsmith, 1455-1539, noted for beautiful chasing on plate; he also cut seals.

BRABANT, ERNST (*Germ.*). Medallist and coin-engraver to the Dukes of Brunswick, during the second half of the 17th century. He resided a long time at Celle, 1670-1705.

BIBLIOGRAPHY. — Bolzenthall, *Kunstgeschichte der modernen Medaillen-Arbeit*, Berlin, 1840.

BRACKENBURY, ROBERT (*Brit.*). Master of the London Mint under Richard III.

BRAEMT, JOSEPH PIERRE (*Belg.*). Medallist and coin-engraver; born at Ghent in 1796. He studied under Galle and Bosio. One of his first productions of note was the great seal of the Academy of Ghent and a medal commemorating the foundation of this institution. In 1819, he received a pension from the Government; for a number of years, he filled the post of chief-engraver at the Brussels Mint. The following medals were engraved by this artist: 1815, William I, King of the Belgians; — William I, King of the Netherlands; — The Waterloo Monument; — 1816, Royal Academy of Sciences and Arts (2 var.); — The Waterloo Society; — 1817, Royal Society of Fine Arts at Brussels (9 var.); — 1818, Jetton, Arms of Brussels; — 1819, The Royal Institute; — The Ghent Academy; — Joseph Augustin Crassous; — 1821, Victory of Palembang; — 1822, Brussels Floral Society; — 1823, Celebration of the fourth Centenary of Typography; — 1825, Belgian Industries; — Masonic medal; — William Willink and Esther Bierens; — 1826, Building of Canals; — Horticultural Society; — The Prisons of Ghent; — 1827, Construction of Canals (3 types); — 1828, Jetons for Ghent; — 1829, Academical Societies (4 types); — 1830, Military Decorations (3 var.); — 1831, The Duke of Nemours refuses the Belgian crown; — Election of Prince Leopold of Saxe-Coburg; — 1832, Prize medals (9 types); — 1833, Fine Art Society (2 var.); — 1834, 40 and 20 Francs; — Veterinary Schools; — 1835, Inauguration of the Railways (4 var.); — Fine Art Exhibition; — Insurance Company; — 1837 and 1838, Private medals; — 1839-1849, Numerous Prize medals for Agricultural and other Societies; — Charles de Brouckère, 1854; — Royal Academy of Brussels, &c.

Braemt died at Brussels on the 2nd of December 1864. His pupil J. Stordeur engraved a medal of large module in 1865 to commemorate the artist.

BIBLIOGRAPHY. — *Revue Belge de Numismatique*, 1853. — Bolzenthall, *op. cit.* — A. Durand, *Médailles et jetons des Numismates*, Genève, 1865.

BRAGADINO, TOMMASO (*Ital.*). Inspector of the Mint at Venice, 1618.

BRAGG (*Brit.*). Gem-engraver of the present century, who resided at London.

BRANCHE (*French*). Medallist of the beginning of the present century. He also worked under the Revolution, and engraved in 1789 a commemorative medal of the Capture of the Bastille, with the inscription on R. A LA GLOIRE IMMORTELLE DE LA NATION FRANÇAISE.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — *Histoire numismatique de la Révolution française*, 1826.

BRANDA, ANTON (*Bohem*). Warden of the Mint at Prague in 1726.

BIBLIOGRAPHY. — *Numismatische Zeitschrift*, Wien, 1898.

BRANDEBURG, GILBERT, or **BRONDEBURG, GUYSBRYGHT VAN** (*Brit.*). Coin-engraver at the London Mint, *anni* 1-9 of Henry VI. He was appointed, by letters patent, sculptor of the dies, of gold and silver, within the Tower of London, where he was to reside, a house being assigned to him, with a stipend of 20 l. per annum (Memor. 3 H. VI. Hil. m. 6).

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage of Great Britain*, London, 1840.

BRANDMÜLLER, JOHANN (*Swiss*). Goldsmith of Basle, *circa* 1677. He also worked in the capacity of a seal-engraver.

BRANDT, HENRI FRANÇOIS (*Swiss*) 1789-1845. Medallist, born on the 13. January 1789 at La Chaux-de-Fonds (canton Neuchâtel). His first master in engraving was the watch-case-maker, Perret, in whose apprenticeship he was placed at the age of eleven, in 1800. Seven years later he went to Paris, where his fellow countryman, J. P. Droz, then Keeper of the Paris Medal Mint, procured a situation for him as engraver of coins-dies, medals, &c. During his residence in France, Brandt studied under the painter Louis David and the sculptor Bridan, whilst he worked under the direct supervision of Droz. In 1814, after a short stay in Switzerland, during which he executed a bust of his friend and protector, Moyse Perret-Gentil, he left for Rome, and remained there for three years, losing no opportunity to improve his experience in the company of the great sculptors Canova, Thorwaldsen, Camuccini,

Rauch, and others. In 1817 the artist was called to Berlin, and by a decree of the 31. Aug. 1818, appointed First Engraver of Coins and Medals at the Berlin Royal Mint, which office he retained until his death on the 9th May 1845.



Portrait Medalet of H. F. Brandt, by Hugues Bovy.

The following is a fairly complete list of his works : 1812, Hercules holding the infant King of Rome, competition medal ; — 1812, Theseus winning his father's sword (this medal won for the artist the *Grand Prix de Gravure en Médailles*) ; — Capture of Smolensk ; — Napoleon enters Moscow ; — 1814, Prize Medal for Fine Arts (ordered by the city of Neuchâtel) ; — Return to Rome of pope Pius VII after his imprisonment ; — 1815, Guillon Lethière, Director of the French Academy of Fine Arts at Rome ; — Louis XVIII ; — Perseus and Pegasus ; — 1817, The Papal States restored to Pius VII ; — Colonel Charles Philippe de Bosset, English Governor of the Ionian Islands, 2 var. (erroneously attributed by Dr F. Parkes Weber to Bovy, then to Andrieu) ; — Pierre Andriel ; — Louis XVIII restores the church of Trinita dei Monti at Rome ; — The Sculptor Canova and Painter Camuccini ; — Berthel Thorwaldsen, Sculptor ; — Peace of Paris (ordered by the city of Neuchâtel) ; — Return to Prussia of the Principality of Neuchâtel and Valangin ; — Rebuilding of the San-Carlo Theatre at Naples ; — Dedication of the same building ; — Alexander I ; — 1818, Tercentenary of the Reformation ; — Portugalöser, Second Centenary of the Bank of Hamburg ; — 1819, Arts and Industries ; — The Kreuzberg Monument at Berlin ; — Golden Wedding of the Landgrave Frederick of Hesse and Consort Caroline of Hesse ; — Count Blücher von Waalstadt ; — 1820, Seventieth Anniversary of Count von Hardenberg ; — 1821, Peace-Congress at Aix-la-Chapelle ; — Exhibition of National Industries ; — The poet Christian Fürchtegott Gellert ; — 1822, 50 years' Doctor's Jubilee of Dr Heim ; — Marriage of Paul Frederick of Mecklenburg-Schwerin with Princess Alexandrina of Prussia ; — 1823, Prize medal of the Society for Encouragement of Industrial Enterprises ; — Marriage of Prince Frederick William with Princess Elizabeth

1829, Jubilee of Joh. Alb. Eytelwein; — Burgomaster Koch of Hamburg; — 1830, Prize medal of the Royal Academy of Sciences at Berlin; — 1831, Postmaster-general von Nagler; — 1833, Jubilee of Dr Hufeland; — 1834, William I, King of Holland; — Jubilee of Dr von Wiebel, military surgeon; — Count Charles Frederick Henry von Wylich und Lottum; — 1835, Postmaster-general von Nagler (5 var.); — Emperor Francis I of Austria; — Jubilee of Dr Buettner; — 150th Anniversary of the foundation of the French Church at Berlin; — Leopold Robert, Painter; — 1836, G. Kleinstüber, engineer; — Dr Hufeland; — 1837, Marriage of Philip of Orleans with Princess Helena von Mecklenburg-Schwerin; — G. Busse of Luckenwalde; — 40 years' Jubilee of King Frederick William III of Prussia; — 1838, The Crown Prince; — War Minister von Witzleben; — Horace Vernet, painter; — 100th Anniversary of the Crown Prince Frederick of Prussia's admission to the Masonic Order, 1838; — 1839, 25 years' Jubilee of Burgomaster von Weickhmann of Danzig; — Marriage of Duke Max von Leuchtenberg with Grand Duchess Marie of Russia; — 50 years' Jubilee of Dr Stieglitz; — Albrecht Thaer; — 1840, King Ernest Augustus of Hannover (3 var.); — King Fred. William III of Prussia; — 1841, Marriage of Grand Duke Alexander Nicholas of Russia with Maria, Princess of Hesse; — 25 years' Reign of King William of Würtemberg; — 1842, General Lieutenant von Pfuël; — 1843, Prince Augustus of Prussia; — 50 years' Jubilee of Preacher Molière at Berlin; — 50 years' Jubilee of Director of the Mint Goedeking; — 1844, Industrial Exhibition at Berlin; — Marriage of Crown Prince George of Hanover with Duchess Maria of Saxe-Altenburg; — 1845, Agricultural Show at Dessau; — Frederic Dubois de Montpéroux of Neuchâtel, &c.

The Dies for the following coins were engraved by Brandt :

| | | | |
|----------|------------|--|--|
| Prussia. | 1821. | $\frac{1}{60}$ and $\frac{1}{30}$ Thaler, | 1 and 2 Pfennig, of Frederick William III. |
| | 1822. | $\frac{1}{60}$ and $\frac{1}{6}$ Thaler. | |
| | 1823. | Obv. and shield of R. of Thaler. | |
| | 1827. | R. of Thaler. | |
| | 1839. | Double Thaler. | |
| | 1840. | Pattern Thaler. | |
| | 1824. | Obv. of the Frederick d'or of Fred. William III. | |
| | 1825. | Obv. of $\frac{1}{2}$ and double Frederick d'or. | |
| | 1840-1841. | Obv. of $\frac{1}{2}$. 1, and 2 Fred. d'or of Fred. William IV. | |
| Hanover. | 1840. | Obv. and R. Thaler of Ernest Augustus. | |
| | 1841. | — | — |
| | 1843. | — | — |

1845. Obv. and R. of $\frac{1}{6}$ and $\frac{1}{12}$ Thaler.
1844. Obv. and R. of the Double Pistole of the same King.
Meckl.-Schwerin. 1826. Obv. of Gulden of Grand Duke Frederick Francis (Trial piece).
Saxe-Weimar-Eisenach. 1840. Obv. and R. of Double Thaler of Grand Duke Charles Frederick.
1841. Obv. and R. Thaler of Grand Duke Charles Frederick.
Anhalt-Bernburg-Zerbst. 1840. R. of Double Thaler.
Anhalt-Dessau. 1839. Obv. and R. of Double Thaler of Duke Leopold Frederick.
Reuss. Jun. Line. 1840. Obv. and R. of Double Thaler of Henry LXXII.
1843. R. of Double Thaler of Henry LXII.

Brandt engraved also the Prussian State Seals, 1819 (?), a silver Decoration granted by the King of Prussia in 1831 to the Royalist troops at Neuchâtel (*illustrated*), and the medal of the Red Eagle of Prussia, 1842.



Royalist Decoration of Neuchâtel.

Bolzenthall calls Brandt the greatest medallist of Berlin, and indeed his work is worthy of our admiration, as much as it won reputation for him during his lifetime. However to express our appreciation of this artist's style, we could not do better than quote A. Bachelin's judgment, which we reprint from *Musée Neuchâtelois*, Nov. 1880 : " Brandt était un artiste sérieux, mais un peu froid, compassé et sec, il était bien l'élève de l'école impériale, l'adepte convaincu des théories académiques de son temps. S'il n'a pas l'ampleur, la liberté et la souplesse des maîtres du XVIII^e siècle,

c'est que tout procédait d'autres idées et qu'il est difficile d'être un révolté, surtout pour un graveur en médailles obligé, par la force des choses, à donner satisfaction à l'opinion publique. La gravure d'horlogerie et le travail de la montre avec sa précision mathématique n'ont pas été sans influence sur nos artistes neuchâtelois; nous en trouvons un reflet chez Abraham Girardet, dans sa belle planche de la Transfiguration, surtout dans les premières œuvres de Forster et chez Leopold Robert dont les personnages ont une place si bien déterminée qu'on ne pourrait en déranger un sans troubler l'harmonie de ses compositions. Il y aurait injustice à reprocher à Brandt d'être de la même famille. La gravure en médailles procède de la sculpture, elle marche à sa suite et en garde le reflet; à ce moment, l'art si souple du XVIII^e siècle n'avait plus comme représentant que Houdon, Clodion et quelques autres, le style impérial triomphait avec Cartellier, Roland, Claudet, Bosio et Ramey; Brandt fut du parti de cette école, école triomphante et officielle; il rapportait d'Italie le souvenir de Canova et de Thorwaldsen qui devait l'affermir dans sa foi. Mais adepte trop convaincu, il exagéra le style des maîtres français, leur sévérité académique dégénéra souvent en raideur et en sécheresse sous son burin; il ne mit point dans ses conceptions la grâce facile qui atténue la froideur des allégories, il découpa au contraire ses sujets avec une âpreté, un amour de la précision, qui mettent en fuite le mystère et le charme; la science du dessin, qui semblait seule le préoccuper, ne put racheter la froideur qui se dégage aujourd'hui de cette œuvre considérable. ”

BIBLIOGRAPHY. — Hildegard Lehnert, *Henri François Brandt. Leben und Werke*, Berlin, 1897. — Bolzenthall, *op. cit.* — F. A. M. Jeanneret et J. H. Bonhöte, *Biographie neuchâteloise*, Locle, 1863. — *Musée neuchâtelois*, 1880. — *L'Art moderne en Allemagne*, Paris, 1841. — Dr C. K. Nagler, *Neues allgemein Künstler. Lexicon*, München, 1835. — A. Seubert, *Allgem. Künstler-Lexicon*, Stuttgart, 1878. — Edward Edwardes, *Napoleon Medals*, London, 1821.

BRANDT (*Germ.*). Master of the Mint at Rostock, 1782-1795. His signature on the coins is F.H.B. or F.B.

BRANTH, CAJUS (*Germ.*). Mint-master at Altona, 1818. His initials C.B. appear on the coins struck under him.

BRAQUE, BERNARD (*French*), French Mint-master general during the 15th century.

BRASCHE (*Germ.*). Master of the Mint at Güstrow, 1495-1497. The currency issued by him bears his signature B.

BRASCHE, JACOB and **MELCHIOR** (*Germ.*). Mint-masters at Angermünde, circa 1508.

BRASHABER PETER (*Germ.*). Master of the Ratzeburg Mint, 1678-1679. His initials P.B.I. appear on the coins.

BRASSEUX FRÈRES (*French*). A firm of die-sinkers who worked for the Dukes of Brunswick at the beginning of the present century. The name appears in full on a silver decoration for officers who served in the Spanish and Portuguese campaigns of 1810 to 1824; the order was granted in 1824. One in the sale of the Von Heyden Collection (October 1898) realized the sum of 80 Marks.

BRATEAU (*French*). Medallist of the modern French school. His latest works are : J. J. P. Rattier; — Louise Macha Hélène Brateau; — The Centaur and Dejanira; — The Gallic Cock, &c. This artist may attain great reputation.

BIBLIOGRAPHY. — Roger Marx, *Les Médailleurs français contemporains*, Paris, 1898.

BRÄUER, JOHANN FRIEDRICH (*Germ*). Goldsmith of Augsburg, who died in 1753. He was very clever in enamel work, and also cut stones and seals.

His mark on the plate is $\overset{\text{I.}}{\text{F.B.}}$.

BIBLIOGRAPHY. — Dr H. Rosenberg, *Der Goldschmiede Merkzeichen*, Frankfurt on Main, 1890.

BRAUN (*Bohemian*). A modern medallist, residing at Prague. In 1868, he cut a medal for the Sokol Society at Prague.

BIBLIOGRAPHY. — Max Donebauer, *Beschreibung der Sammlung Böhmischer Münzen und Medaillen*, Prag, 1888.

BRAUN, JOHANN BARTHOLOMAEUS (*Germ.*). Worked between 1636 and 1666. One of the best German medallists of the 17th century. He resided at Nüremberg, and is mentioned as having modelled the patterns in wax of the medals of Bishop Philip Valentine of Bamberg. As far as we know the following medals are Braun's work : Melchior Otto Voit of Salzburg, Bishop of Bamberg (1642-1653 (undated)); — Andreas Imhoof (1636); — Sigismund Gabriel Holzschuher (1642); — Christoph Fuerer (1645 and 1653); — Johann Jacob Tetzel (1646), 2 var.; — Carl Erasmus Tetzel (undated); — Philipp Valentin Voit Rineck, Bishop of Bamberg (1653); — Karl Gustav von Pfalz-Kleeburg, later, King of Sweden (before 1654); — Christian Ernst von Brandenburg-Baireuth (after 1655); — Christian August von Pfalz-Sulzbach (1655?); — Wilhelm VI, Landgrave of Hesse (undated); — Albert von Brandenburg-Ansbach (undated). Treated in the same style and probably executed by the same artist are also : Georg Imhof (1659); — Georg Prodtmann (1666); — Johann Michael Dilherr (1666); — Helena Barbara Fürer, &c.

Braun married in 1659 Anna Maria Pfründt, the daughter of a medallist of great merit, and a medallist herself. He died in 1684.

This artist distinguished himself by the elegance of his design; the hair especially he treated with wonderful softness. The portrait was often cast separately and fixed on the plain blank. The reverses mostly display charming representations of rustic scenery.

BIBLIOGRAPHY. — Erman, *op. cit.*, p. 81-84. — Doppelmayr, *Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern*, Nürnberg, 1730. — Ad. Hess Nachf., *Medaillen-Sammlung Eugen Felix*, Frankfurt am Main, 1895.

BRAUN, MARIA ANNA (*Germ.*). Born at Lyons in 1642, died at Frankfort o/Mein in 1713. She was the daughter of Pfründt, the sculptor and medallist, and was married to Johann Bart. Braun in 1659. As a modeller in wax she attained an unprecedented reputation; her medals are also fine and bold; they are signed AMP or AMB.

BIBLIOGRAPHY. — Erman, *op. cit.*, p. 84. — Doppelmayr, *op. cit.*

BRAUNS, JOHANN ALBRECHT (*Germ.*) Mint-master at Zellerfeld (Hanover) from 1731-1739, under George II of Great Britain.

BREHMER (*Germ.*). Medallist and engraver of coins at the Mint of Hanover, 1846-1872. His best known works are: Thaler on the Visit of King George V. and Queen Marie to the Mint, 1853; — Double Thaler on the Visit of the King and Queen and their children Ernest Augustus and Frederika Marie to the Mint, 1854; — Mining Thaler, 1855; — Medal on the King's entry into the Order of Freemasons, 1857; — Waterloo Thaler, 1865; — East Frisia Jubilee Thaler, 1865 (several varieties); — Vereins-Double Thaler, 1866 (sev. var.); — Silver Wedding of George V. and Marie, 1868; — Shooting Thaler of 1872; — Double pistole, 1854; — Pistole, 1855; — Half pistole, 1855; — Gold Crown, 1864; — Thalers, 1849, 50, 51, 52, 53, 54, 55, 56; — Double Thaler, 1854; — Hameln Exhibition, 1857 (sev. var.); — Agricultural Prize-Medal, 1857; — Vereins-Thaler, 1857, 58, 59, 60, 61, 62, 63, 64, 65; — Vereins- Double Thaler, 1862; — Medal for Bravoury, 1866; — 50 years' Jubilee of George Frederick Grotefend; — Peace Thaler of Bremen, 1871; — Victory Medal of 1871; — Merit Medal of King Ernest Augustus of Hanover; — Visit of George V. to the Mint, 1853; — King George V. joins the Freemasons, 1857.

BIBLIOGRAPHY. — Schlickeysen, *op. cit.* — Marvin, *Medals of the Masonic Fraternity*, Boston, 1880. — P. Joseph u. E. Fellner, *Münzen von Frankfurt am Main*, 1897. — Ad. Hess, *Reimann Sale Catalogue*, 1895.

BREIS (*Austr.*). Assistant-engraver at the Mint of St Pölten, *circa* 1624.

BREMER, TONNIES (*Germ.*). Master of the Mint at Hanover, 1619-1628. His monogram T B appears on the coins.

BREN, PIERRE DE (*French*). Mint-master at Mirabel, previous to 1407, then at Embrum, where he was appointed on the 7th April 1408. He issued Ecus à la couronne, Dizains, Quarts, Liards, Patards and Mailles.

In 1409, he was named Mint-master of Briançon, and again in 1413.

BRENET, ANTOINE (*French*). Father of Nic. Guy Antoine Brenet. Medallist of the Revolution period; he engraved a commemorative badge of the Taking of the Bastille, 1790.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — *Histoire numismatique de la Révolution française*.

BRENET, LOUIS (*French*). Son of Nicolas Guy Antoine Brenet. Medallist and painter; he was a pupil of Bridan and Bosio. Born at Paris in 1798, he carried the second prize in 1823 for medal-engraving: Pâris hurling the arrow which wounded Achilles's heel. One of the medals in Mudie's National Series, Admiral Lord Exmouth, 1816, is signed by this artist (N^o 39).

BIBLIOGRAPHY. — Dr F. P. Weber, *op. cit.* — R. Marx, *Les Médailleurs français*, Paris, 1897.

BRENET, NICOLAS GUY ANTOINE (*French*). Medallist born at Paris in 1773; pupil of Girod and Gatteaux; died in the same city in 1846. He largely contributed to the Napoleonic series of medals, executed under the direction of Denon; over 50 are by him; the following pieces are well-known: 1804, Law School of Paris, jeton; — Plan for multiplying Dies, by Dupeyrat; — The Civil Code (2 var.); — 1804, Coronation Festivities (2 var.); — Preserving Fortune (*illustrated*); — 1805, R. Liguria reunited to



Napoleon's Preserving Fortune.

France; — R. Napoleon's memorial to Desaix; — Jeton of Largess from the Prefecture of the Seine; — R. School of the Mines of Mont-Blanc; — R. The Emperor commands the Grande Armée; —

R. French Colours retaken at Inspruck; — R. Austria subdued (2 var., one *illustrated*); — R. Venice restored to Italy; — R. Column of the Grande Armée; — 1806, R. Istria conquered; — R. Dalmatia conquered; — R. Conquest of Naples; — R. The Prince of Baden visits the Medal Mint (3 var.); — R. Confederation of the Rhine; — R. Triumphal arch of the Carrousel; — 1807, R. French standards upon the banks of the Vistula; — R. Battle of Preuss-Eylau; — R. Battles of Marengo and Friedland; — R. Napoleon and Frederick Augustus; — R. Creation of the Kingdom of Westphalia; — 1808, R. Union of Etruria with the Empire; — The English army arrives in the Peninsula; — Alexander I of Russia; — R. Battle of Sommo Sierra; — R. Entry of



Austria subdued.

the French into Madrid; — R. Queen Caroline (2 var.); — Queen Hortense (2 var.); — Road from Lucca to Pisa; — The figures of Medinet Abu (3 var.); — Chamber of Notaries at Versailles; — 1809, R. Battles of Abensberg and Eckmühl; — R. Passage of the Danube; — Medical Society of Bordeaux; — 1810, Marriage of Napoleon with Marie Louise; — Prince Ferdinand, Grand Duke of Würzburg visits the Medal Mint; — R. To Desaix; — 1813, Battle of Würtchen; — 1814, February MDCCCXIV.

Previous to 1804, Brenet had cut a medal commemorative of the Conquest of Egypt by General Bonaparte, 1798; and another on the Treaty of Rastadt. After Napoleon's downfall, Brenet worked

for Louis XVIII, Charles X, and Louis Philippe, and was rewarded for exhibits at the Salons of 1817, 1822, 1831, 1833, 1834, 1839, &c. His principal productions of that period are : Return of Louis XVIII to France ; — Entry of Louis XVIII in Paris ; — 1817, Marriage of the Duc de Berry ; — 1822, Birth of the Duc de Bordeaux ; — 1831, Agricultural Medals ; — 1833, Medals representing the Medallic history of the reign of Napoleon ; — Sappho on a rock holding a Lyre ; — 1834, The Colonne Vendôme reduced to $\frac{1}{24}$; — 1835, Oath of allegiance to Louis Philippe of the cities of France ; — The two statues of Napoleon I placed on the Vendôme column in 1810 and 1833 ; — 1839, Attack on the Hôtel de Ville, 28th July ; — Taking of the Louvre, 29th July 1830.



Five Franc Pieces of Napoleon I.

Soon after Charles X's accession, Brenet cut his State Seals.

Brenet did some very fine work as a coin-engraver. His head of Napoleon I was adopted after the coronation for the French silver currency. The first 5 Franc pieces of this new type were issued in the year XIII of the Republic (23rd Sept. 1804-22nd Sept. 1805) ; they bear NAPOLÉON EMPEREUR on obv. and RÉPUBLIQUE FRANÇAISE on R. ; the signature of the artist BRENET appears on the truncation, whilst beneath is Tiolier's monogram. The same head is found on the coins of year XIV, 1806 and 1807. In 1807, Brenet somewhat altered the type, and a new issue came out at the end of the year with a laureated head of Napoleon, which was preserved until 1815. The legend of the R. was altered in 1809 into EMPIRE FRANÇAIS. At the Mint, Brenet worked under the supervision of Tiolier, who engraved the first coins of the Empire. A large number of patterns and trial pieces by Brenet of the years XI, XII and XIII of the Republic are still in existence.

Brenet executed also several medals of Mudie's National Series : Battle off Cape St Vincent, 1797, R. of N° 4 ; — Defence of Acre, 1799, by Admiral Sir Sydney Smith, R. N° 7 : — Founda-

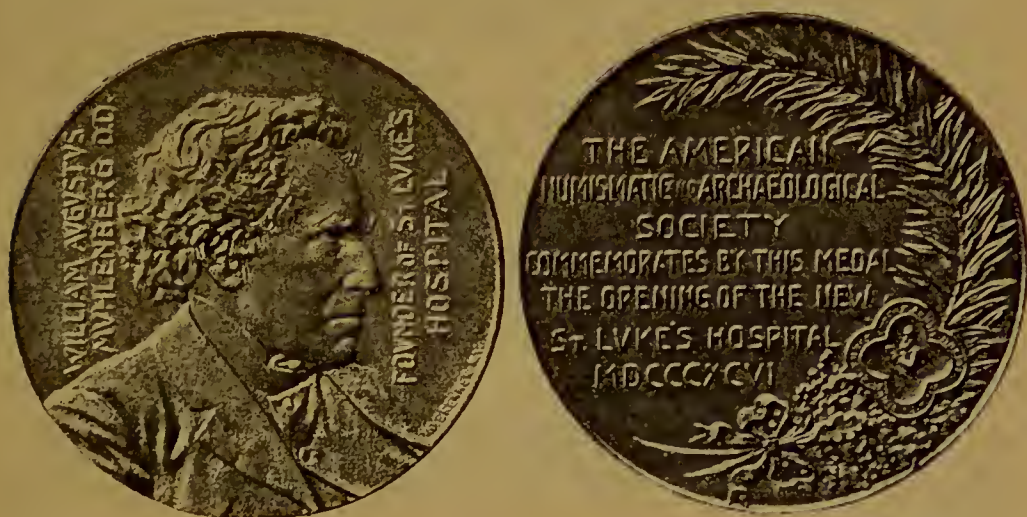
tion of the Royal Military College of Sandhurst, 1802, *R.* N° 11; — Portrait of the Duke of Wellington, *Obv.* Nos 12, 15, 23, 25, 35, 36; — Battle of Albuera, 1811, *R.* N° 18; — The British Army enters Madrid, 1812, *R.* N° 21; — Battle of Toulouse, 1814, *R.* N° 26; — Treaties of Paris, 1814 and 1815, *R.* N° 29; — Return of Napoleon, 1815, *obv.* N° 32; — Surrender of Napoleon to Captain Maitland, 1815, *R.* N° 37; — and others of interest to English collectors; — Napoleon's Army of England leaves Boulogne, 1805; — Same *R.* but *obv.* by Droz; — Napoleon at Saint Helena, *obv.*; — The remains of Napoleon brought back to France by the Prince de Joinville, 1840.

BIBLIOGRAPHY. — Chavignerie et Auvray, *Dictionnaire général des artistes de l'école française*, Paris, 1882. — Edw. Edwardes, *The Napoleon Medals*, London, 1821. — Belzential, *op. cit.* — Dr F. P. Weber, *op. cit.*

BRENN, EPHRAIM (*Germ.*). Mint-master at Warsaw, 1774-1792. The currency issued under him bears his initials E.B.

BRENNER (*Germ.*). Master of the Mint at Hanover, 1619-1628. His signature on the coins is T.B.

BRENNER, VICTOR D. (*American*). Contemporary medallist, whose medal in honour of the Rev. William Augustus Muhlenberg D. D. 1896, is illustrated below; he resides at New York, is a member of the American Numismatic and Archaeological Society, and prom-



Rev. William Augustus Muhlenberg.

ises much for the future, because he understands the essential qualities desired in a medal. In a recent article written by him on "Art and the Medals" he says:

"It is evident, from certain conceptions of art, that it has two

ends ; the first, to imprint upon the spectator's brain the faithful representation of any object in nature ; the second, to guide the spectator to the object most worthy of contemplation, and convey to him the thoughts and feelings with which the object was regarded by the artist himself.

“ In attaining the first end, the artist merely places the spectator where he himself stands ; he sets before him the presentment of the object contemplated and leaves him. The spectator is alone. He can pursue the fancy of his own imagination or he may remain unmoved and unreflecting. No extraneous thought is imparted to him, no foreign idea, no unknown feeling forced, upon him, save that dictated by his own faculties.

“ Art, in achieving the second end, not only locates the spectator but holds communion with him, makes him share in its own intense feeling, carries him in its own enthusiasm, guides him to the beautiful, and when the spectator leaves, he is instructed, delighted, ennobled, by the sense of not only having been introduced to a new scene, but of having communed with a new mind, and having been endowed with the perception and emotion of a noble and penetrating intelligence.

“ It must be observed, however, that although it is possible to attain the first end of art, the representation of objects, without reaching the second end, the embodiment of thought, yet it is beyond possibility to achieve the second end without having previously attained the first. Nor is the portrayal of the sensations conducive to the highest art at all times at the command of the artist. He has his inspired moments when, wedded to the art and drawing upon his versatile intellectual resources, he can produce that which appeals to the mind of the analyzing spectator. ”

BIBLIOGRAPHY. — *Proceedings and Papers of the American Numismatic and Archaeological Society*, 1897.

BRERNER, JOHN (*Brit.*). London goldsmith, under the reign of Henry V. In common with Bartholomew Goldbeter, John Paddeslie, and John Derlyngton, he was ordered “ to make weights for the noble, half-noble, and farthing of gold, sufficient for the several cities and boroughs ; and to form ten puncheons for each weight, five of them with the impression of a crown, and the other five with a fleur-de-lis and to bring the weights, when stamped, to the council ”.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage of Great Britain*, London, 1840, I, 266.

BRESCIA, FRA ANTONIO DA. *Vide* **ANTONIO** &c. *suprà*.

BRESTWETT (*Germ.*). Medallist of Schleswig-Holstein, worked during the fourth and fifth decades of the present century. There is

a military decoration by him, granted in 1850 to the noble defenders of Schleswig-Holstein.

BIBLIOGRAPHY. — Brock, *Collection de Monnaies et Médailles de feu Christian Jürgensen Thomsen*, Copenhagen, 1869.

BRETON, HERCULE LE (*French*). Medallist of the latter part of Louis XIV's reign. He contributed with Thomas Bernard, Henri Roussel, Joseph Roettier, Jean Mauger, and others, to the Medallic series of Louis XIV. His best works date between 1685 and 1714. His signature is H.B. or BRETON in full. The following medals were engraved by him: 1692, King holding seal; — Capture of Rosas; — 1698, First Flemish War; — Capture of Tortosa; — 1693, Young bust of the King; — 1698, Taking of Limburg; — Homage to the Duke of Lorraine; — 1695, Clemency of the King; — 1702, The King on horseback; — The Siamese ambassadors; — Bust of the King (3 var.); — Defeat of the Spaniards; — 1705, Naval Battle of Carthagen; — Capture of the Fort of Tabago; — Taking of Cadaques and Castellon; — Taking of Ath, Barcelona, and Carthagen; — 1706, Taking of Camperdown; — 1707, Head of the King; — 1711, Engagement at Pforzheim; — Death of the Queen; — Female figure seated; — Battle of Fribourg; — a number of puncheons for the medals of the Elector of Cologne, M. Le Nostre, &c.; — M^{me} la Dauphine; — Taking of Rosas, 1645; — 1660, Citadel and Castle of Marseilles; — 1676, Naval Battle of Agosta; — Pont-Royal; — Visit of the Doge of Venice to France; — and a number of jetons, of 1698 and 1699, of Claude Bosc and others.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — J. J. Guiffrey, *Hercule le Breton, Revue numismatique*, 1889.

BRETSCHNEIDER, CHRISTOPH (*Austr.*). Master of the Mint at Brieg, 1669-1713. His issues generally bear the initials C.BS.

BRETSCHNEIDER, JOHANN CHRISTIAN (*Austr.*). Son of Christoph B., and Mint-master at Nagy-Banya. † 5th January 1703.

BRETSCHNEIDER, NOAH (*Germ.*). Die-sinker at Königsberg in Prussia, 1624-1660. He was employed with Marcus Koch at the Mint of that city. On a thaler of George William of Brandenburg of 1624, his initials N.B. appear besides those of his colleague M.K.

BRETTON, *vide* **BRETON** *suprà*.

BREUER, JOHANN GEORG (*Germ.*). Master of the Brunswick Mint, 1675-1685. Among his best medals, that on the Death of John George II. of Saxony and another with the portrait of General von

Rabenhaupt certainly display a talent above the average. Breuer worked for the Dukes of Brunswick and Saxe-Weissenfels; he also resided for some time in Sweden and while there cut a number of medals illustrating the reign of Charles XI. His coin issues are generally signed J.G.B.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

BREZIN, MICHEL (*French*). Die-sinker, born at Paris, 1755, died 21. January 1828. He is the author of a number of pattern coins, which he executed for the Paris Mint in 1792 and 1793. A masonic medal of 1793 was cut by him, of which the R \mathcal{L} . type is similar to the pattern coins issued by him in the previous year.

BIBLIOGRAPHY. — *Histoire numismatique de la Révolution française*.

BRICE, HUGH (*Brit.*). Mint-master at Calais under Edward IV, *anni* 19-22. "On the 16th Sept. 1465, Hugh Brice, deputy to the Lord Hastings, was desired by the king to take upon him the occupation and keeping of his mints and exchanges, and to have the charge thereof... It was ordered, that the said Hugh Brice should receive by weight, and deliver by weight, taking for the coinage of a pound Tower of gold 1 *l.* 0 *s.* 10 *d.*, and for the same weight of silver 4 *s.* 6 *d.*"

BIBLIOGRAPHY. — Ruding, *op. cit.*, II, 196.

BRIDAN, PIERRE CHARLES (*French*). Sculptor, born at Paris, 1766; died at Versailles, 1836. He is the author of several designs for medals, and was an expert at some of the Salons.

BIBLIOGRAPHY. — Roger Marx, *Les Médailleurs français*, Paris, 1897.

BRICHAUT, AUGUSTE (*Belg.*). Died at Paris two or three years ago. He was for sometime Attaché at the Brussels' Mint. It is not probable that he ever engraved any medals, but he published a good number; he has even been accused of having caused the striking of some coins, or patterns, which had nothing official about them, such as the 5 Franc piece with portrait of the Comte de Chambord. This is perhaps the reason why Brichaut's medallic works have never been published. He is the author of a number of American medalets, commemorating the fifth Centenary of the Discovery of the new Continent, Christopher Columbus, President Grover Cleveland, &c.

M. Brichaut published in the *Revue belge de numismatique* several articles on coins and medals between 1870 and 1890.

His name appears on a medal of J. West Wilson, of Gothenburg, 1883, mentioned by Dr F. P. Weber.

In collaboration with Charles Van Peteghem, he had begun the publication of a work entitled : "Souvenirs numismatiques de la

Révolution française (1870-1871),” of which however only two parts have been issued.

BIBLIOGRAPHY. — *Information privately communicated.*

BRIEBA, ANTONIO (*Chilian*). Director of the Santiago Mint, 1872.

BRIGANDINIER, HENRY (*French*). Coin-engraver at the Mint of Nancy, 1503-1505. He was a native of Bar. The Document appointing Brigandinier to the office of Mint-engraver is worded as follows : “Don à l’office de tailleur en la Monnoye de Nancey pour Henry Brigandinier, orfevre, en en deschargeant BALTHASAR, autrefois tailleur de la dite Monnoye, lequel, par force de maladie, est tombé en paralisie, en façon que possible ne luy seroit exercer le dit office. Ledit don fait par le Roy jusques à son bon plaisir, *pourveu que le dit Henry ira incontinent demourer à Nancy.* Mandant aux sénéchal de Lorraine, président et gens des Comptes audit Nancy que, par eulx prins et receu dudit Henry le serement, ensemble caution souffisante pour ce dheu et requis, iceluy mectent et instituent en pcession et saisine dudit office de tailleur et d’ice-luy, ensemble des gaiges, droiz, honneurs et faveurs dessusdites, le facent, souffrent et laissent joyr et user plainement et paisiblement. Mandant en oultre et ordonnant à celluy qui par cy devant a accoustumé payer les gaiges dudit office, les paye, baille et délivre audit Henry aux termes accoustumez... Donné à Bar, le xiiij^e jour de janvier mil v^e et deux (1503, n. s.). Signé René. »

During this engraver’s term of office, the Mint of Nancy issued Half Florins in gold, Double Gros, Gros, Half Gros, Petits Blancs, Double-Deniers, Deniers, &c.

BIBLIOGRAPHY. — H. Lepage, *Les graveurs de Monnaies et Médailles des ducs de Lorraine*, Nancy, 1875.

BRIONNE (*French*). Engraver at the Mint of La Rochelle, 1632-1692.

BRIOSCO, ANDREA (*Ital.*). Surnamed **RICCIO**. Goldsmith, sculptor, and medallist of Padua; born in 1470, died in 1532. He is the author of the famous bronze candelabra of the “Santo” at Padua, which he finished in 1510. The following medals are by him : — Portrait medallion of himself, with the obv. legend ANDREAS. CRISPVS. PATAVINVS. AEREVM. DI. ANT. CANDELABRVM. F.; — Girolamo Cornaro and his consort Elena; — Lodovico and Gianpaolo Podocataro; — Elisabetta Quirini, daughter of the Venitian Francesco Quirini, &c.

BBLIOGRAPHY. — Armand, *Les Médailleurs italiens*, Paris, 1883. — Keary, *Italian Medals in the British Museum*, London, 1880.

BRIOT, DIDIER (*French*). Father of Nicholas Briot, a merchant of Damblain (Vosges). In 1608, he leased, for a period of ten or twelve years the Mint of Charleville, which then belonged to the duke Charles de Nevers; but three years after, he was dispossessed of his office, and retired to Sedan, where he obtained the right of coinage from the Duke of Bouillon. He had two sons: Isaac and Nicholas, of whom we shall give further details.

BIBLIOGRAPHY. — F. Mazerolle, *Nicolas Briot, médailleur et mécanicien*, 1580-1646.

BRIOT, F. (*French*). Medallist and chaser in silver and tin to the Court of Wurtemberg at the end of the 16th and beginning of the 17th centuries; he filled this post until 1609. He was probably a relative of N. Briot. The following medals exhibit very good work: Frederick, Duke of Würtemberg, 1585; — Johann Frederick, 1585; — Do, 1609; — Duke Frederick, 1593, and 1597; — Duke Johann Frederick, undated, and of 1609. The artist worked at Mömpelgart, and was engraver to the Mint at Stuttgart from 1593 to 1609. A medal struck on Duke Frederick of Würtemberg being made a Knight of the Garter, 1593, is of especial interest to Englishmen. Briot first resided at Montbéliard, where he began medal-engraving; the first on record commemorates John Frederick of Würtemberg and bears the date, 1585. It is at about that time that he was appointed chief-engraver to the Count of Montbeliard, Frederick of Würtemberg. In 1615, we find him at Besançon, endeavouring to introduce Nic. Briot's improvements in the method of coining. The last record of this artist dates from 1616. He had left the Count's employ, on account of some financial troubles. François Briot's celebrity is due principally to his various works as a chaser in silver, tin, and bronze; one of the most charming is a silver ewer which is said to have been melted down at the Mint of Rouen during the Revolution; the reverse of the basin bore a portrait medallion of the artist with the inscription: SCVLPEBAT FRANCISCVS BRIOT. This production was imitated by the German chaser Caspar Enderlein, who placed his own portrait on it instead of that of the original.

BIBLIOGRAPHY. — De Champeaux, *François Briot, Grande Encyclopédie*. — Jal, *Dictionnaire critique de biographie*. — Castan, *Origines montbéliardaises de François Briot*. — Germain Bapst, *L'Étain*. — Tuetey, *Le graveur lorrain François Briot*. — Erman, *Deutsche Medailleure*. — Franks and Grueber, *op. cit.*

BRIOT, ISAAC (*French*). Medallist, and engraver on metal. Born 1585, died 1670. Probably the brother of Nicolas Briot, whose second wife, Esther Petau, was godmother to one of his children (1613). He engraved two fine works on contemporaneous costumes: *Diversitez d'habillements à la mode* (14 plates), and *Théâtre de France*,

1629 (22 plates). He later on purchased the right of coining, and filled that office until his death.

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BRIOT, NICOLAS (*French*). Medallist, coin-and seal-engraver. Born at Damblain (Bassigny, duchy of Bar), in Lorraine, in 1580, he was one of the chief engravers at the Paris Mint under Louis XIII, 1625-1630. He invented or improved a new method of striking coins and medals by the balance, "which made them more perfectly round than they had ever been before", and submitted it to the Paris Mint authorities as early as 1615, but disgusted at the treatment he received, and pressed hard by his creditors he fled to England in 1625, where in 1633, he was appointed Chief engraver to the Royal Mint. Between 1635 and 1639, he held the office of Master of the Mint in Scotland. During the Civil War, it is said he retired to Oxford, where he died in 1646. M. Mazerolle has established the fact that Briot had returned to France in 1642 or 1643, to come back to England very soon after. It is suggested that from 1642 to 1646, Briot followed the English King in his capacity of Engraver to York and to Oxford. Rymer, *Foedera*, XIX, 40, quotes the following record of the artist's appointment at the Mint: "On 16 Dec. 1628, the King granted him the privilege to be a free denizen, and also full power and authority to frame and engrave the first designs and effigies of the king's image in such size and forms as are to serve in all sorts of coins of gold and silver."

The English series of coins and medals owe a large number of productions to this artist: **GOLD COINS.** Unite, mm. Band flower on obv., B on R. Bust of King to l., crowned, in lace collar, armour, and mantle; behind XX. R. FLORENT. CONCORDIA. REGNA. Square garnished shield, crowned, between C R (*Rud.* pl. xiv, 1); — others, var. of reading, mintmark, and disposition of arms (5 or 6 known); — Half Unite, similar type, R. CVLTORES. SVI. DEVS. PROTEGIT (*Rud.* pl. xiv, 2); — others, var. of legends, &c.; — Angel, usual type, but Michael's figure smaller, with both legs straight, and X under left wing; R. AMOR. POPVLI. PRAESIDIUM REGIS; small B in front of prow of ship (*Rud. Suppl.* VI, 25) *ext. rare*; — Double Crown, similar to Unite (*Rud.* XIV, 2); others, var. of reading, &c.; — Crown, similar to Double Crown, mark of value V on obv., *ext. rare*. **SILVER COINS.** Crown, mm. Band flower, King on horseback to l. R. CHRISTO. AVSPICE. REGNO oval garnished shield, crowned, between C R (*Rud.* pl. xxi, 10) this coin was probably struck in 1633; — others, var. of reading, &c.; — Half Crown, similar (*Rud.* pl. xxii, 7); others, var. (*var. Rud.* pl. xxi, 11, &c.); — Shilling, bust to l.;

behind XII, R. Plain square shield on long cross fleury (*Rud.* pl. xxi, 12); — another, without B on R. (*Snelling*, X, 4); — another, mm. small lozenge and B (*Hawkins*, n° 3); — another, mm. anchor on both sides; — another, mm. anchor and B (*Rud.* XXII, 8; *Su.* X, 8); — others, var. of reading, mintmark, &c. — Sixpence, same as shilling (*Rud.* XXII, 9; *Su.* X, 7); — several varieties of legend and mintmark, &c.; a rare variety bears the mark of value VI; — Half-Groat, bust to l. R. Square-topped shield over a cross fourchy (*Rud.* pl. xxii, 12; *Su.* pl. x, 1); — others, var. of mm. &c.; — Penny, similar to half-groat (*Rud.* pl. xxii, 13, *Su.* pl. x, 2) and varieties. — PATTERN COINS. Gold. Broad, 1630, bust to l. R. AVSPICIIS. REX. MAGNE. TVIS. Square garnished shield, &c. (*Montagu collection*); — another, (*Snelling*, pl. vi, 3) and var. — Silver. Broad, 1630 (as *Su.* pl. vi, 3); — others, var. (*Su.* pl. vi, 1 and 2); — another, bust of King, head bare (*Rud.*, pl. xxi, 9); — Crown, bust of King to l., R. HAVD. VLLI. VETERVM. VIRTUTE. SECVNDVS. King on horseback to l. (*Comp. Su.*, pl. vi, 7); this coin is called the *chef-d'œuvre* of Briot in the Montagu sale catalogue, and is of the highest rarity; — another, The four shields of England, Scotland, France and Ireland arranged in cruciform fashion. R. King on horseback, below B, only 3 specimens known; — Half Crown, 1628, obv. O REX. DA. FACILEM. CVRSVM. King on horseback to r.; in exergue N. BRIOT F. R. ATQVE. AVDACIBVS. ANNVE. COEPTIS. Oblong garnished shield (*Rud.* pl. xxii, 2) illustrated;



Halfcrown, by Briot, 1628.

Shilling, bust of King to l. R. CHRISTO AVSPICE REGNO (*Rud.* pl. xxii, 1); — another, of 1635, R. ARCHETYPVS. MONETAE. ARGENTAE ANGLIAE. Plain square shield (*Rud.* pl. xxii, 6); — another, R. FIDEI. DEFENSOR. Square shield crowned (*Rud.* pl. xxii, 5); — Groat, 1634 (*Snell.*, pl. v, 32); — Threepence, 1634. R. SALVS. REIPVB. SVPREMA LEX. Square shield on cross fleury (*Rud.* pl. xxii, 11); — Half groat, R. IVS-

TITIA. THRONVM. FIRMAT, unpublished type; Another, obv. ANG. SCO. PR. ET HIB. \mathcal{R} . FIDEI DEFENSOR, large crown above two interlinked C's, and without B below, unpublished type; — Penny, obv. as threepence, \mathcal{R} . as half groat (*Sn.* pl. v, 23); — Three Halfpence, bust of King to l., \mathcal{R} . CHRIS. AVSPICE. REGN. Rose, unpublished; — Five Farthings, as last (*Sn.* pl. v, 24); — Halfpenny, obv. C. R. crowned \mathcal{R} . Rose (*Sn.* pl. v, 18). — *Copper*. Farthing, with CAROLVS in full, and neat workmanship, supposed to be by Briot; — another, with B (for Briot) on \mathcal{R} . after REX; — Farthing Token, \mathcal{R} . TYPVS. MONETÆ. ANGL. AERIS Crown over two sceptres in saltire; — \mathcal{R} . FIDEI DEFENSOR. Two C's interlaced surmounted by a crown, and several varieties; — \mathcal{R} . FLOREBIT. IN. AEVVM Rose; — \mathcal{R} . REGIT VNVS. VTROQVE. Sceptre and trident, &c.; — Obv. Rose, and B (for Briot), \mathcal{R} . Crowned thistle between C—R, 1640; — Halfpenny, King's head to l., B after the inscription. \mathcal{R} . + C $\frac{1}{2}$ D R + crowned, &c. (*Snell.* pl. v, 21). There are some patterns in silver for the Halfpenny and Farthing, all very rare.

In the Scotch series, we find also a number of coins, of which Briot cut the dies. When it was first contemplated to make the artist Master of the Edinburgh Mint, one of the principal objections urged against his appointment, was, "that the sinking of Irnes was incompatibill with the Maister of Mynt, and that never in Scotland a Maister of Mynt wes sinkar, or one that could sink" (*Cochran-Patrick, Records of the Coinage of Scotland*, vol. II, p. 108). He was however elected to the post of Master of the Scottish Mint by "the Kiugs majestie" on the 7th August 1635. The following coins were engraved by Briot: 1636, Pattern milled coinage consisting of the Half-Merk, Forty- and Twenty-Penny pieces, with B below bust and \mathcal{R} . legend .IVSTITIA. THRONVM. FIRMAT; — 1637, Three-Pound piece Scottish or Crown sterling \mathcal{R} . QVÆ. DEVS CONIVNXIT. NEMO SEPARET (3 or 4 var.); — Thirty-Shillings, or Half-Crown sterling; — Twelve-Shillings, or One Shilling sterling; — Six-Shillings, or Sixpence sterling (*Burns*, 8, 9, and 10); — Half-Merk. \mathcal{R} . CHRISTO AVSPICE. REGNO (2 var.); — Forty-Penny piece. \mathcal{R} . SALVS. REIPVBLICE. SVPREMA LEX (2 var.); — Twenty-Penny piece. \mathcal{R} . IVSTITIA. THRONVM. FIRMAT (5 var. *Burns*, 15-19); — Intermediate issue, Thirty-Shillings (*Burns*, 20); — Twelve-Shillings (*Burns*, 21); — Forty-Penny piece (*Burns*, 22 and 23). — There is also an issue of coins bearing the initials of Briot as well as those of Falconer, who was Master of the Mint conjointly with his father-in-law; these coins are: Twelve-Shilling piece (*Burns*, 24); — Six-Shillings (*Burns*, 25 and 26); — Forty-Penny piece (7 var., *Burns*,

27-33); — Twenty-Penny piece (4 var., *Burns*, 34-37). In 1639, Briot ceased his connection with the Scottish Mint, and was succeeded by Sir John Falconer. The Scotch medal series owes to Briot a Coronation medal of Charles I for Scotland, of which several varieties are known, and a scarce medalet of John Stuart, Earl of Traquair, struck in 1635, on his appointment as Lord Treasurer (Cochran-Patrick, *op. cit.*, pl. xvii, 4).

Among the English medals, let us mention : Sir Theodore de Mayence, 1625, first physician to James I and Charles I; — Coronation of Charles I, small embossed plate without R. intended for a card counter, 1626; — Henrietta Maria, consort of Charles I, 1624, obv. Bust facing; no R.; — Tribute to Henrietta Maria, 1628; — Charles I, 1628 and 1629 (3 var.), supposed to be patterns for shillings; — Charles I, 1628 (2 var.), probably intended for patterns of half-groats; — La Rochelle Expedition, 1628; — The Star of the Order of the Garter, 1629; — Baptism of Prince Charles, 1630 (2 var.); — Dominion of the Sea, 1630 (4 or 5 var. *one illustrated*); — Patterns of 1630, probably for Broad (4 var.); — Return of Charles II to London, 1633 (2 var.); — Charles I's children, 1635 (3 var.); — Installation of Prince Charles, 1638 (2 var.); — Charles styled Prince of Wales, 1638; — Dominion of the Sea, 1639; — Sir Robert Pye, Counter, *circa* 1640; — Peace or War, 1643; — Call to Unanimity, 1648 (2 var.; the obv. were cut in 1643, the R. are by another artist); — Badge of Charles I, R. Rose; — Charles I, pattern for a Shilling (*Sn.*, pl. v, 36); — Robert Dacy, Bart, 1626, cast; — Endymion Porter and Catherine Porter, 1635, cast; — Cardinal Philip Howard, cast; Jeton of Bishop Juxon, 1637, &c.

From 1613 to 1625, Briot was Graver-general of the French coins, and from 1612 he filled at the same time the post of Engraver of the coins to the Duke of Lorraine. From 1616 to 1625, he vainly endeavoured to persuade the Mint authorities to adopt the striking of the currency by machinery, and he repeatedly made experiments before the King's commissaries, MM. de Boissise et de Marillac. Certain French patterns are of the highest rarity, more especially the Franc and Demi-Franc of 1616 and 1617 with the legend : *Épreuve faite par l'express commandement du roy Louis XIII*, and a Teston, bearing the arms of France supported by two angels. The following pieces were also engraved by Briot : Pattern Quart d'Ecu, 1616; — Pattern Teston, 1616; — Pattern Franc, 1618, grained edge; — Another, with inscription on edge : PERENNITATI·IVSTISSIMI·REGIS; — Pattern Half and Quarter Franc (4 var.); — Pattern Half Franc, 1616, Bust, R. COMMANDEMENT·DV·ROY·LOVIS·XIII; — Another, 1627, R. Large L; — Pattern Quarter Franc, 1625; — Douzain of 1618; — Pattern

15 Denier piece, 1616; — Double Tournois, of 1613 and several following years.

The coins executed by Briot for the Duke of Lorraine, Henry II,



Dominion of the Sea.

are also very fine, and especially some medals struck in honour of that ruler. For Bishop Erric of Lorraine, he engraved in 1608 a gold Florin, FLORENVS AVREVS, and the Teston, Half, and Quarter, and again in 1612 and 1613 Florins for Charles of Lorraine-Chaligny.

Briot's highest title for our admiration lies perhaps in the large series of Counters and Jetons executed by him, and of which we shall enumerate a number; they are generally signed N.B., and commend themselves by the beauty and finish of the work: Henry IV of France, 1608 (4 var.); — Do, 1609; — Do, 1610 (4th var.); — Henry IV and Charles de Gonzague, 1608; — others, of various types (6); — others of 1609, and 1610 (9); — Henry IV, 1611 (3); — Marie de Médicis, 1608, 1611, and 1615 (3 var.); — Louis XIII, Coronation. *R.* RHEMIS, 1610 (2 var.); others on various events, 1611-1616 (*Rouyer*, nos 31-65); — Daniel Filleau, 1611; — Henry IV, Paris, 1608; — Do, Rouen, 1608; — Do, Orléans (2 var.); — Do, Metz, 1608; — Do, Nevers, 1608; — Charles de Gonzague, 1608; — Henry IV, Metz, 1610; — Louis XIII, Paris, 1611 and 1614; — Do, Amiens, 1615 (2 var.); — Albert and Elizabeth, 1509 (2 var.); — Charles de Gonzague, 1608 (3 var.); — Catherine de Lorraine, 1608; — Charles de Gonzague, Nevers, 1608, and others (3); — Charles de Rémoncourt, Abbot of Gorze, 1611-1612 (3 var.); — Henry II, Duke of Lorraine, badge of 1612 (2 var.); — Counter of same date (4 var.); — Chambre des Comptes de Lorraine et Barrois, 1612, 1613 and 1614; — Erric, Bishop of Lorraine (2 var.); — Louis XIII (*Rouyer*, nos 103 and 104); — Louis XIV and Anne of Austria (2 var.); — Louis XIV. *R.* Arms (3 var.); — Do, King, on horseback (*Rouyer*, n^o 109); — Henry IV *R.* IVS·DEDIT·ET·DABIT·VTI· (2 var.); — Augustus; — Tiberius; — Caligula; — Nero; — Otho; — Counters of Julius Caesar, Claudius, Galba, Vitellius, Vespasian, Titus, and Domitian have not yet been found, but were engraved by Briot; — James I of Great Britain. *R.* Under crown Vs. VID.; below B; — Louis XIV. *R.* X^p XII^e; — Do, V^p VI^e; — Do II^p XV^e. A weight for the Spanish Piastre of 8 Reals of Philip IV, XXI^p VIII^e is also attributed to Briot, and there are no doubt numerous other pieces, unsigned, that might be assigned to him.

Briot worked at the Mints of Paris, Nancy, Charleville, Sedan, Verdun, London, Edinburgh, Oxford, York, &c., and his various productions all show a wonderful talent. Beyond introducing machinery to supersede the 'less rapid and more clumsy method of striking coins with the hammer', he reformed the method and style of engraving, which pupils like Blondeau, and especially Thomas Simon brought to a rare state of perfection. Mr H. A. Grueber of the British Museum says of Briot that "his dies for coins and medals are gems of medallic art" (*Illustr. of Brit. History*), an opinion which other writers fully endorse, and especially M. J. Rouyer who in his work has sought to fully establish the talent and originality of the artist against the attacks of M. Fernand Mazerolle in

Nicolas Briot, médailleur et mécanicien. We shall only quote the following note : “ Après avoir mentionné des médailles et des monnaies du règne de Louis XIII, faites de 1610 à 1618, et attribuées à Nicholas Briot, puis différentes pièces qu’il aurait exécutées à l’étranger, M. Mazerolle poursuit ainsi : — Il nous semble impossible que l’auteur d’aussi médiocres œuvres que les médailles ou monnaies de Henri II (duc de Lorraine), et de Charles I (roi d’Angleterre, puisse revendiquer comme due à son seul talent, la série vraiment remarquable de Louis XIII. — Des monnaies du duc de Lorraine, Henri II, il n’en est que bien peu que l’on puisse considérer comme étant sorties de coins gravés par Nicolas Briot, et celles qui sont dans ce cas, se font remarquer par leur perfection. (H. Lepage, *Notes et documents sur les graveurs des monnaies et médailles en Lorraine*, 1875). Presque tous les coins des monnaies du duc Henri II ont été gravées par le tailleur ordinaire attaché à l’atelier monétaire de Nancy, Demenge Crocx. L’attaque de M. Mazerolle, pour ce qui concerne les monnaies mêmes, en dehors des médailles, se trouve donc porter uniquement sur les monnaies anglaises, sur ces monnaies de Charles I dont Briot avait su faire, suivant l’expression de Le Blanc, » les plus belles monnaies du monde ”. (*Traité historique des monnaies de France*).

Beside the medals on the Coronation of Louis XIII, which exist in several sizes and varieties and some of which were formerly attributed to Dupré, although they bear the unmistakeable signature of Briot, M. Rouyer ascribes the following to him also : Coronation of Marie de Médicis ; Louis XIII, 1613, 1614, 1617, 1623 as well as a number of others representing celebrities of the reign of Louis XIII. They are remarkable for their beautiful execution.

Briot essayed also copper-plate engraving : Portraits of Louis Potier de Gesvre, 1589 ; — the botanist Jean Beanhin, 1601 ; — James I of England, &c. and in 1615, he wrote a pamphlet on his proposed improvement in the coinage : *Opuscule raisonné des moyens et proportions pour faire toutes les monnoies du royaume à l’avenir uniformes et faire cesser toutes fabrications* (Paris, 1615, 8°).

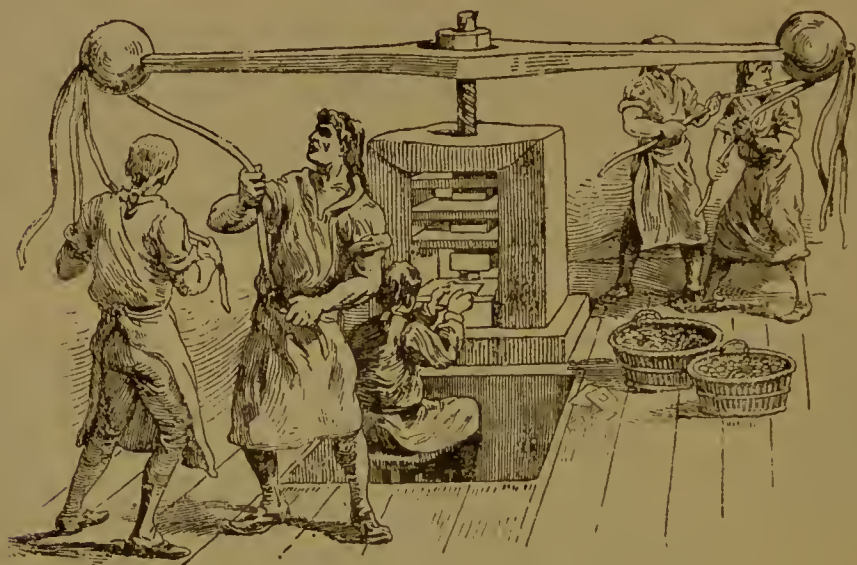
He had succeeded Philip Danfrie at the Paris Mint, from whom he had purchased the office on the death of his son ; in 1611, he took the title of *Imprimeur en taille-douce et graveur des marques et effigies des monnaies de France*.

Briot’s first wife, Pauline Nisse, died in 1608 ; he remarried in 1611 with Esther Petau, who at his death in 1636 was left penniless ; but on the Restoration of Charles II, she recovered the arrears due to her husband, amounting to 3000 l.

Briot trained two great artists : Blondeau, and Thomas Simon, who mark the *apogee* of medallic art in this country.

As an inventor and mechanic, the following instruments are

said to have been introduced by him : 1. A kind of *chisel* to make the ingots of metal thinner, a tool which was soon abandoned on account of the excessive waste it occasioned ; — 2. A *cutter*, almost identical to that of the Mill ; — 3. A *laminating machine* ; — 4. A *coining-press* or *monnoyeur*, which was composed of two engraved cylinders, a machine that was then used in Germany ; it had the defect of producing bent pieces, but Briot partly remedied that inconvenience by adopting two cranks to his press. These improvement in the method of coining did not meet with deserving encouragement from the French authorities, but in England, they were better appreciated, and in this country Briot did much to bring



Coining Press worked by hand ¹.

about that revival in medalllic art, which Simon and his school rendered so conspicuous. There can be no doubt, however that Briot's productions were greatly influenced by the art of the celebrated French medallist of the seventeenth century, Guillaume Dupré, under whom he had worked for several years. M. F. Mazerolle has ascertained beyond doubt that the beautiful series of piéforts, francs, $\frac{1}{2}$ and $\frac{1}{4}$ francs, with the portrait of Louis XIII (1618) were struck from dies engraved by N. Briot, after wax models by Dupré.

M. F. Mazerolle writes, on the date of March 20, 1898, in reply to a letter in which we asked him to kindly furnish us with further particulars respecting the medals of Robert Dacy, Endymion and Catherine Porter, and Cardinal Philip Howard (mentioned above),

1. From the engraving given in *Monnaie*, E. Babelon, Grande Encyclopédie.

which he has attributed to Briot : “ It is in consequence of an error that I have assigned to Nicolas Briot the medals you name. Please do not take any account of these attributions which are altogether incorrect. ”

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BRISELE, HENRY (*Brit.*). Master of the Mint, under Edward III.

BRISEUR, GEORGES (*French*). Engraver at the Mint of Nancy, circa 1531-1652. He succeeded Nicolas Valet, and cut the dies for Testoons, $\frac{1}{4}$ Testoons, Double Gros, $\frac{1}{2}$ Gros, Petits Blancs, 3 Denier pieces, Double Deniers, Petits Deniers, and Mailles.

BIBLIOGRAPHY. — H. Lepage, *op. cit.*

BRISEUR, NICOLAS (*French*). Master of the Mint at Nancy, 1563-1574. The coins issued under him bear the letters N.B. or B. He succeeded Hugues Courcol, and is the first French Mint-master whose monogram is found on the currency. Documents of 1562, 1564, 1567, 1569, and 1572, give accounts of the monies struck under his term of office.

BIBLIOGRAPHY. — H. Lepage, *op. cit.*

BRISSART-BINET (*French*). Edited a series of medals commemorating events of the 1848 Revolution at Rheims.

BRITTEU (*Amer.*). Contemporary die-sinker of Lima (Peru). His name appears on a Peruvian war medal of 1863.

BROCCETTI, GIUSEPPE (*Ital.*). A Florentine medallist of the first half of the 18th century. One of his best known medals is that struck in honour of the *prima donna* Faustina Bordoni of Bologna.

BIBLIOGRAPHY. — Bolzenthall, *Skizzen zur Kunstgeschichte der modernen Medail-len-Arbeit*, 1429-1840.

BROCK, THOMAS, R. A. (*Brit.*). Contemporary sculptor of superior talent. His exhibition at last year's Royal Academy, a beautiful

figure of Eve, is one of his greatest achievements and ranks among the most notable examples of modern sculpture.

He is the designer of the bust of Her Majesty which appeared on the coinage of 1893, still in currency. It is a much more artistic and popular portrait of the Queen, than that on the Jubilee issue, with the ridiculously ill-balanced crown. The reverse of the Half-crown, consisting of the arms of the United Kingdom contained in a shield surmounted by the imperial crown and surrounded by



R. of Half Crown.

Obv. of Crown.

Obv. of Half Crown.

the collar of the Garter, with the inscription FID. DEF. IND. IMP. — HALF CROWN, is also by the same artist. His bust of H. M. appears on the Mint Diamond Jubilee medals, on the R. of which Wyon's young head of the Queen has been used.

BRODU, LOUIS (*French*). Engraver at the Mint of Montpellier, 1701-1705.

BROGGI, FRANCESCO (*Ital.*). Milanese die-sinker, *circa* 1857. There are several medals by him of that year commemorating the Visit of the Emperor and Empress of Austria to Milan.

BROGGI, LUIGI (*Ital.*). Contemporary medallist, residing at Milan. In 1890 he cut a medal in honour of Crispi, which was presented to that statesman as a testimony of the Italian nation's gratitude for his numerous services. The commemorative medal of the Cremation Society Meeting at Milan, 1890, is also by him as well as another of the People's Bank of Bergamo.

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BROOK, ROBERT (*Brit.*). Comptroller of the London Mint, under Sir Martin Bowes, *anno* 36 of Henry VIII.

BROOKE, SIR JAMES (*Brit.*). Rajah of Sarawak (Borneo). His initials or name appear on a series of coins issued by him since 1841, and comprising the Cent, half, and quarter.

BROOKE, G. (*Brit.*). Son of the preceding, and also Rajah of Sarawak, since 1870. His coinage consists of Cents, half, and quarter Cents, which since 1882 have been struck by Messrs Heaton and Sons, now The Mint, Birmingham.


BIBLIOGRAPHY. — Atkins, *Coins and Tokens of the Possessions and Colonies of the British Empire*, 1889.

BROOKES & ADAMS (*Brit.*) A firm of Birmingham die-sinkers. The chief partner, Mr. Thomas Brookes, was born at Birmingham, 4th February 1831; he was apprenticed to Allen and Moore in 1844, and worked under the late Joseph Moore until 1855, assisting him in the engraving of sporting, livery, naval, and military button work. He cut a variety of medal-dies in the gothic style for Messrs Hardmare and Co while with him; also, the head of Roscoe, the historian, to commemorate the centenary of his birth at Liverpool, March 1853; — Several of the Brodrick Series of King Edward and his Schools; — Head of Robert Nelson, founder of the Bath Blue Coat School; — Sir Joseph Paxton & View of Sydenham Crystal Palace (opened May 1854); — The Queen's Visit to Manchester, 1851; — Various coins for the Argentine Republic, &c.

Mr. Brookes commenced on his own account in partnership with Mr. Thomas Adams, 1855, also an apprentice of Joseph Moore. From that time to the present day, the firm has executed a large number of works of which we shall only enumerate the principal: Seals for various companies which were promoted from 1857, such as the Royal Mail Atlantic Steam Ship Co, Exchange Life Assurance Association, The Chartered Mercantile Bank of India, London and China, &c.; — Medal of Montgomery, the poet. &c. Open Bible, 1862; — Sheffield medal to commemorate the Marriage of the Prince and Princess of Wales; — 1862, Exhibition medals, together with others to celebrate the principal events of later years, including the Queen's Jubilee, 1887, and the Diamond Jubilee medals for the Liverpool Corporation, 1897.

BIBLIOGRAPHY. — *Private information.*

BROOKS S. (*American*). Die-sinker of the last century; author of some medals of Washington, designed by J. Manley.

BROSENTHAL, MARCUS AMBROSIUS V. (*Germ.*). Master of the Reichenstein Mint, in Silesia, at the end of sixteenth century. His signature on the coins is .

BROWN, CHARLES (*Brit.*). Gem-engraver of the beginning of the present century.

BROWN, H. (*Brit.*). A medal on the Jubilee of the Second Peace of Paris, 1865, with bust of Cobden, cut by Emil Weigand, bears the name of H. Brown, Birmingham, as that of the designer.

BROWN, WILLIAM (*Brit.*). Gem-engraver of the beginning of the present century. King says he was noted as an engraver of Cupids, singly and in groups. He also executed portraits with great taste.

BIBLIOGRAPHY. — C. W. King, *Antique Gems*, London, 1860.

BROWNE, JOHN (*Brit.*). Warden of the London Mint, *anni* 28-35 of Henry VIII.

BRUCE-JOY, A. (*Brit.*). Contemporary medallist, mentioned by M. F. Mazerolle in the "*Gazette numismatique française*", 1898, p. 285, for some fine work he exhibited in the past year.

BRUCHER, ALEXANDRE (*French*). Engraver at the Mint of Grenoble, 1554.

BRUCHER, ANTOINE (*French*). Engraver at the Medal Mint of Paris, 1557-1568. He is the author of jetons for Sieur Durand, of Provins, 1557, Gendarmerie of France, 1560, Cour des Monnaies, 1560, and one with horseman on obv. and R. PARTA VICTORIA CLEMENS 1558. In 1564, he engraved the dies of Sols parisis for the Poitiers Mint, and in 1565, those for the coins of the republic and dominion of Lucca. He is said to be the inventor of improved machinery for striking coins.

BIBLIOGRAPHY. — Alb. Barre, *Graveurs particuliers des monnaies de France*, 1867.

BRUCHER, GUYOT (*French*). Brother of the preceding. Also an engraver at the Paris Medal Mint, 1553-1557. There are three jetons known to be by him, amongst them a *jeton de présence de la Cour des Monnaies*.

BIBLIOGRAPHY. — A. Barre, *op. cit.*

BRUCHER, PIERRE (*French*), 1563-1572. Probably a relative of Antoine, and Guyot Brucher, and perhaps the same as Pierre Bouchet, quoted by Barre, *Graveurs généraux et particuliers des monnaies de France*, 1867. Brucher was appointed engraver at the Mint of Pau, on January 19, 1563, and to him may be attributed the Écus d'or, Testons, and Half-testons of Jeanne d'Albret, 1564-1566, and the Testons struck at Pau, from 1568 to 1572. As Guillaume Martin occupied the post of Engraver-general to the Queen of Navarre, it is possible that Brucher, or Bruchier, as his name sometimes occurs, only worked from the designs of his superior, or copied his dies.

BIBLIOGRAPHY. — J.-A. Blanchet, *Les graveurs en Béarn*, Dax, 1888.

BRUCKER (*Germ.*). Contemporary medallist. In 1872, he issued amongst others a commemorative medalet of the Zurich Shooting Festival.

BRÜCKMANN (*Germ.*). Mint-master at Thorn, 1764-1768. S.B. appear on the coins issued by him.

BRUCKMANN, PETER (*Germ.*). Medallist; born at Heilbronn in 1783; worked for some time at Vienna and Paris, and finally settled at Stuttgart. He did very good work in steel models which he executed for goldsmiths. As a medallist, one of his finest and best known productions is probably a medallion, of excellent style, representing the three founders of Swiss liberty, Fürst, Stauffacher, and Melchthal, from the drawing by L. Vogel of Zurich. The following medals are also by him: Johann Conrad Escher von der Linth, 1823; — Third Centenary of the Reformation at Zurich, with bust of Zwingli, 1819 (4 var.); — Winterthur school prize, on the same event, 1819; — Jakob Laurenz Custer, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — *Wunderly v. Muralt Münz- und Medail-len-Sammlung*, Zurich, 1896.

BRUEL, KARL WILHELM THEODOR (*Germ.*). Master of the Mint at Hanover, 1844-1868. His successor, from 1868 to 1878 was J. L. H. Danert.

BRUEL, LUDWIG AUGUST (*Germ.*). Master of the Mint at Hanover, 1817-1838. The currency issued by him bears his initials L.B. There is a medal in the Mudie Series, commemorating the Bombardment of Algiers, 1816, with bust of Viscount Exmouth, signed LOUIS BR.F., and which is supposed to have been engraved by this artist.

BIBLIOGRAPHY. — H. A. Grueber, *English Personal Medals from 1760*, Numismatic Chronicle, 1891.

BRUMLEN (*Germ.*). Master of the Brunswick Mint, *circa* 1850.

BRUN, ANTOINE MICHEL (*French*). Medallist of the end of last and beginning of the present century. He invented an alloy suitable for the striking of jetons, medals, &c.; it consisted of silver, brass, copper and tin. In 1791 or 1792, he issued a medalet in this composition.

BIBLIOGRAPHY. — Hennin, *Histoire numismatique de la Révolution française*, 1823.

BRUN, SYLVESTRE JOSEPH (*French*). Sculptor and medallist of the beginning of this century. In 1813, he obtained for gem-engraving the second prize at the Concours pour Rome. He was born in 1792. His finest gems are: Theseus raising the stone under which

his father had hidden his arms, and Androcles recognized by the lion, 1817. As a sculptor, he produced some excellent work, and he largely contributed to the Arc de Triomphe de l'Etoile at Paris. There is a large portrait medal of Louis XVIII by him.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — A. Delcourt, *J. S. Brun, sculpteur statuaire*, Paris, 1846. — Babelon, *Pierres gravées*, Paris, 1894. — Bolzen-
thal, *op. cit.*

BRUNASSO, BARTOLOMEO (*Ital.*). Mint-master at Turin, 1519-1535. He signed the currency either TB or TBB.

BRUNNER, MARTIN (*Germ.*). Born at Nuremberg, 1659. He was a pupil of Wolrab. He resided for some time at Breslau and Prague, and later returned to his native city, for which he principally worked. He also executed some medals for various princes, and a large number of dies for striking draughtsmen in wood. He largely contributed to the series of medals commemorating contemporary events issued by Kleinert and Lauffer. He died at Nuremberg in 1725. Several of his works relate to English history : Coronation of William and Mary, 1689; — Draughtsmen (3 var.) on the same event; — Portrait medallion of William and Mary 1689 (*illustrated*); — Dutch discontents, 1690; — Pacification of Ireland, 1691;



Portraits of William and Mary.

— Huy taken, 1694; — Peace of Ryswick, 1697; — Another, on the same event; — Duke of Marlborough, Commander-in-chief, 1702 (2 var.); — Eugene and Marlborough. Battle of Blenheim, 1704; — Barcelona relieved, 1706; — Attempted invasion of Scotland, 1708; — Battle of Oudenarde, 1708; — City of Lille taken, 1708 (3 types); — Campaign of 1708; — City of Tournay taken, 1709 (2 types); — Battle of Malplaquet, 1709; — Mons taken, 1709;

— Douay taken, 1710; — Successes of Anne, 1710; — George I proclaimed King, 1714. The battle of Zenda between Austria and Turkey, the Bombardment of Buda-Pesth, and the Accession of Charles VI, 1711, form the subject of two others of his medals.

By the same artist are also : Siege of Belgrade, 1688 (2 types); — Battle of Belgrade, 1717 (2 var); — Peace of Passorowitz, 1718.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Franks and Grueber, *Medallic Illustrations of British History*. — Cochran-Patrick, *Medals of Scotland*, Edinburgh, 1885. — *Mittheilungen des Clubs der Münz- und Medaillenfrennde in Wien*, 1892.

BRUPPACHER, CASPAR (*Swiss*). Mint-master at Lucerne, 1794. His initials C.B. appear on his coins. A number of medals bear the same artist's signature, generally in full : Niklaus von der Flüe; — School prize-thaler for Obwald; — Prize medals (sev. var.) for Nidwald; — Zoug Shooting thaler, 1827 (2 var.); — Zoug School prize medals (sev. var. and sizes); — Prize medal of the St Urbanus School, 1782, &c.

BIBLIOGRAPHY. — Tobler-Meyer, *Die Münz- und Medaillen-Sammlung des Herrn H. Wunderly-v. Murralt*, 1897.

BRUPPACHER (*Germ.*). Die-sinker at Augsburg, 1731-1736.

BRUPPACHER, JOHANN ULRICH (*Swiss*). Mint-master at Lucerne, 1714-1746. The coins issued under him bear his initials V.B. He also executed some very fine medallic coins : School prize-thaler of the City and Republic of Lucerne; — Undated school medal; — Prize medals, &c.

BIBLIOGRAPHY. — Tobler-Meyer, *op. cit.*

BRUPPACHER J. (*Swiss*). Die-sinker at Lucerne; perhaps a brother of Johann Ulrich Bruppacher, unless the latter signed his productions indifferently V.B. or J.B. The following medals bear the initials J.B.; Medal of 1745 of the City and Republic of Lucerne (2 var.), struck in gold, and weighing 34 Ducats; — Another, in silver, smaller, of 1746 (signed *J. Brupacher*), School prize of the town of Rapperschwyl, &c.

BIBLIOGRAPHY. — Tobler-Meyer, *op. cit.*

BRUPPACHER und SOHN (*Swiss*). Die-sinkers at Lucerne; beginning of the present century. There is a large jubilee medal, with bust of Zwingli, commemorating the Third centenary of the Reformation at Zurich, and struck in 1819, bearing the initials B and S.

BIBLIOGRAPHY. — Tobler-Meyer, *Wunderly v. Murralt Münz- und Medaillen-Sammlung*, Zurich, 1896. — H. Cailler, *Les médailles du Réformateur suisse Ulrich Zwingli*, 1894.

BRUPPACHER, H. JUN^R (*Swiss*). Medallist. His signature is to be found on a medal struck in honour of Kasimir Pfyffer of Lucerne, 1794-1875. The date of the medal is 1841.

BRUSASORZO, GIOVANNI BAPTISTA (*Ital.*). Master of the Mint at Milan, 1673-1675.

BRUSELY, HENRY DE (*Brit.*). Master of the London Mint conjointly with John de Cicestre, during the 25th and 26th years of Edward III; alone, at Canterbury and London, the two following years. Anno 28, he filled the same office at York, and previously, he had already been co-master with Anthony Bache of Geneva and Nicolas Choue at the London Mint.

BRUSNYSIN, P. P. (*Russ.*). Medallist, of whom a medal, bearing the date of 1862 and signed II. B is known. He was Professor of medallic engraving at the Academy of Arts at St Petersburg. He died in 1871.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Münz- Abkürzungen*, Berlin, 1896.

BULGARO BARTOLOMEO (*Ital.*). Goldsmith and medallist, in the employment of Pope Paul IV (1555-1559). He was ordered to execute six medals which the Pope presented to the Swiss envoys.

BIBLIOGRAPHY. — E. Plon, *Benvenuto Cellini*, Paris, 1883.

BUONARROTI, MICHELANGELO (*Ital.*). Sculptor, painter, architect and poet, born at Castel Caprese, near Arezzo in Tuscany, on the 16th of March 1475, died in his eighty-ninth year at Rome, on the 17th of February, 1564. He was one of the greatest artists of modern times, and Lorenzo the Magnificent, his celebrated patron, is said to have often consulted him before purchasing antique gems and coins. Michelangelo's title to figure amongst medallists is supported by a portrait medallion of himself, cast by his own hand; there is no doubt that others exist, which for want of his signature, cannot be attributed to him; one of Bindo Altoviti, by Cellini, has been attributed to him. His principal works are : Sleeping Cupid; — Mary weeping over the Body of Christ (now in St Peter's at Rome); — David (a colossal statue for the Piazza Granduca, Florence); — The cartoon of Pisa (a famous painting entitled " Surprise of Pisan soldiers while bathing "); — Bronze statue of Julius II; — Ceiling of the Sistine chapel at Rome, the great triumph of his life : the frescoes of the " Prophets and Sibyls " and the " History of the Creation and Fall of Man "; — Family mausoleum of the Medici; — Fresco of the " Last Judgment " on the altar-wall of the Sistine chapel; — Great mausoleum of Pope Julius II, of which one of the principal figures is the seated statue

of Moses, which is considered the sculptor's master-piece, and in praise of which a contemporary poet wrote the following sonnet :

Chi è costui che in sì gran pietra scolto
Siede giganti e le più illustri e conte
Opre dell' arte avanza, e a vive e pronte
Le labre sì che le parole ascolto?

Questi è Mosè ; ben m'el dimostra il folto
Onor del mento e il doppio raggio in fronte :
Questi è Mosè quando scendea dal monte
E gran parte del Nume avea nel volto.

Tal era allor che le sonanti e vaste
Acque ei sospese a se d'intorno o tale
Quando il mar-chiuse e no è tomba altrui.

E voi, sue turbe, un rio vitello alzaste !
Alzato avete imago a questo eguale,
Ch'era men fallo l' adorar costui.

Michelangelo drew the plan of St Peter's, but did not live to complete the dome, the model of which he had made in 1558.



Portrait of Michelangelo (from a medal by Leone Leoni).

His body was buried in the church of Santa Croce, at Florence. Cellini, Caradosso, Cesati, and all the great medallists and glyptists of the first half of the 16th century were advised by Michelangelo and received encouragement from him.

BIBLIOGRAPHY. — *The Imperial Dictionary of Universal Biography*. — A. Durand, *Médaillles et jetons des Numismates*, Genève, 1865.

BRYANT, C. F. (*American*). Die-sinker at Lima (Perou), of whom we have seen a medal of 1871 commemorating the inauguration of a railway from Arequipa to Oroya.

B. S. Signature of a German medallist of the 16th century. It appears on a medal, dated 1579, of Octavian Schrenckh, a Bavarian statesman. Erman attributes to the same artist, three other commemorative pieces of Jacob Frolich von Freydenfels, 1571; — Niclas Michel von Olsnitz, chancellor, 1572; — and Hans Franz von Neuhaus (stone model).

BIBLIOGRAPHY. — Adolph Erman, *Deutsche Medailleure*, Berlin, 1884.

BUBERT, HEINRICH (*Germ.*). Die-sinker at Berlin, 1851-1857. He signed his medals H. B. or H. BUBERT.

BUBNA (*French*). Medallist of the early part of the present century. Amongst others, there is a medal by him on the Occupation of Geneva, 1813.

BUCHBERG, JOHANN (*Germ.*). Medallist of the second half of the seventeenth century. In 1669 he executed a proclamation medal of the Emperor Leopold I.

BUCHELI, KARL (*Swiss*). Goldsmith, and Master of the Mint at Lucerne, 1785-1797.

BIBLIOGRAPHY. — Dr Th. von Liebenau, *Die Münzmeister von Luzern*, 1890.

BUCHNER, CHRISTIAN (*Germ.*). Coin-engraver, mentioned in 1611 as having submitted patterns to the Kurfürst John George I of Saxony for a new issue of coins.

BUCHSER (*Swiss*). Pope Martin V. granted to Fribourg the right of coinage in 1422, but no coins were issued before 1435. The cutting of the dies was entrusted to a blacksmith, of this name.

BIBLIOGRAPHY. — J. Gremaud, *Les premières monnaies de Fribourg*, 1812.

BUCKET, WILLIAM (*Dutch*). Mint-master at Dordrecht, 16th August 1536 to 28th July 1539.

BUCKWORTH, SIR JOHN (*Brit.*). Mint-master at the London Mint under Charles II.

BUCURESCI, FESSLER (*Roumanian*). *Vide* FESSLER. Contemporary medallist. We have seen a prize medal for an Agricultural Exhibition at Bukarest, 1895, bearing his signature.

BUECKLE, JOHANN MARTIN (*Germ.*). Coin-engraver at Augsburg and Karlshruhe, and Mint-master at Durlach, 1778-1808. Born in 1742, he died in 1811. The currency issued under him bears his initials I.M.B., which signature also appears on his medals. He

followed the style of work of Schega and Hedlinger. His first productions were medals on the civil authorities of Augsburg, and David, and Paul von Stetten; there is also one struck in 1805 of Karl v. Dalberg. He trained a good pupil, Joh. Heinr. Boltschhauser of Zurich (Switzerland).

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Schlickeysen-Pallmann, *op. cit.* — P. Joseph u. Eduard Fellner, *op. cit.*

BUGATTO, ZANETTO (*Ital.*). Milanese painter and sculptor; worked between 1466 and 1470; died in 1476. The Duke Galeaz-Maria Storza ordered from him models in lead for ten medallions in gold representing on one side his own head, and on the other that of his consort, Bona of Savoy (each in life size). Each medallion was to weight ten thousand ducats. They were executed, from the patterns and under the supervision of Francesco of Mantua, 1470. One of these was brought in 1505 to the Zecca of Genoa to be melted down; it is the only one of which a record has been kept. On the obv. was a female bust with the inscription: BONA. VICECOMES. DVCISSA. MEDIOLANI. QVINTA. EIVS. VXOR; the R. presented three palm-trees and four lilies, above which the legend: BONA — VICE. COMES. — DVCISA. MLI. QVINTA. — OPVS. ZANETTI. PICT.; and below: MIT. ZAIT. This medallion weighed 113 Genoese pounds 1 ounce 12 penny-weights (about 36 kilog.), and its value was 10288 ducats (or about £4.500).

BIBLIOGRAPHY. — Armand, *Les Médailleurs italiens des XV^e et XVI^e siècles*. Paris, 1883-1887. — Solone Ambrosoli, *Gazetta numismatica*, Jan. 1884.

BÜHLER, CHARLES (*Swiss*). Painter of Berne; he designed several medals, the dies of which have been cut by the engraver F. Homberg of Berne: William Tell monument at Altorf, 1895; — Seventh centenary of the Foundation of Berne, 1891 (2 var.); — Sixth centenary of the Swiss Confederation, 1891; — Federal Shooting festival at Berne, 1885, &c. He designed the R. and effected some alterations for the obv. of the Federal gold coinage of 1883, which was engraved by Karl Schwenzer.

BIBLIOGRAPHY. — *Bulletin de la Société suisse de Numismatique*, 1890-1895.

BUHOT, LOUIS CHARLES HIPPOLYTE (*French*). Sculptor; pupil of David d'Angers; born at Paris 1815; died 1865. He modelled some portrait medallions of ladies and children, after his master, and produced a number of busts and statues, which are not without merit.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

BUISSON, ARNAULD (*French*). Engraver of the coins at the Mint of Villefranche-en-Rouergue, 1520-1522.

BULAN, J. V. This name of artist is given in Thomsen's Catalogue, but has been misread for Bylaer, which appears on the medal he describes.

BULL (Brit.). A moneyer at the London Mint under Elizabeth, 1580, who was accused of coining false angels of sixty shillings to the ounce.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage*, London, 1840.

BULL, JOHN (Brit.). Engraver, and Assay-master to the Queen at the London Mint under Elizabeth. "He seems to have been appointed for the special purpose of assaying the base coinage for Ireland."

BIBLIOGRAPHY. — Ruding, *op. cit.*

BULL, SAMUEL (Brit.). Engraver at the Royal Mint during the reigns of Anne and George I. He cut the reverse dies for a number of medals executed by Croker. His initials appear on the R. of the following pieces : Union of England and Scotland, 1707 (3 var.); — Attempted invasion of Scotland, 1708; — Mons taken, 1709; — Capture of Bethune, St Venant and Aire, 1710, &c.

BIBLIOGRAPHY. — Ruding, *op. cit.* — Franks and Grueber, *Medallic Illustrations*, &c.

BULLER, JOHN (Brit.). Comptroller of the Royal Mint under George II and III.

BULLINGER, HANS JAKOB (Swiss). Medallist residing at Zurich, 1650-1724. He engraved the following medals : Completion of the Zurich fortifications, 1678; — Building of the Zurich Townhall, 1698; — Decoration for conspicuous services rendered to the state of Zurich (2 var.); — Military reward of the city of Zurich, undated; — School prize, undated (2 var.); — Ehepfenning, or Marriage medal (5 var.).

This engraver filled the post of Master of the Mint at Zurich for a number of years and engraved the coins of that period. They are of very good style; the best known is a Rathhausthaler of 1698.

BIBLIOGRAPHY. — Tobler-Meyer, *op. cit.* — R. S. Poole, *op. cit.* — Stroehlin and Dr Ladé, *Catalogue*, &c. Nov. 1898.

BULLOCH (Brit.). Die-sinker of last century. (?)

BUNGNETEUR, MARC LE (Belg.). Mint-master at Bruges under Charles the Bold and Mary of Burgundy. He issued a series of jetons for the city.

BUNSEN, JEREMIAS (Germ.). 1688-1752. Mint-master at Arolsen, 1732-1744. He was also court painter, and Burgomaster of that town.

BUNSEN, PHILIPP CHRISTIAN (*Germ.*). Mint-master at Arolsen; was called to fill the same office at Frankfort on Main, 1764. His initials appear on the latter city's coinage, in conjunction with those of Neumeister and of the two Hilles, between 1764 and 1790. He had free residence at the Mint, a yearly income of 600 gulden, and a commission on the coins struck. In 1789, he took his third son, John George, as assistant. He died on the 10th February, 1790.

BIBLIOGRAPHY. — Paul Joseph und Eduard Fellner, *Die Münzen von Frankfurt am Main*, 1896.

BUNSEN, JOHANN GEORG (*Germ.*). Third son of Philipp Christian Bunsen; he was born on the 14th June 1766 at Frankfort and died there, 14th January 1833. He joined his father at the Frankfort Mint in 1789, and on the latter's death, was elected Mint-master, 2nd March 1790. He obtained the title of Münzrat (Mint counsellor). The Frankfort currency, between 1790 and 1825, bears his initials, sometimes alone, or in conjunction with those of Johann Heinrich Hille or Johann Georg Hille. The bust on the coins of the Prince Primate, Archbishop Charles 1808 was cut by this engraver.

BIBLIOGRAPHY. — P. Joseph u. E. Fellner, *op. cit.*

BURCARD, F. C. (*Swiss*). Die-sinker of last century; resided at Basle. He engraved in 1756 two medals relating to the prosperity of commerce in that city; they are of the size and weight of the double-thaler and very rare.

BIBLIOGRAPHY. — Tobler-Meyer, *op. cit.*

BURCH, R. A. (*Brit.*). Gem-engraver of the end of the last and beginning of the present century; he died in 1814. King says of him that he was an admirable artist and that his works are very numerous. He also mentions that he has seen by him a Head of Hercules worthy of any engraver of the times of Augustus. Renton pays the following tribute of praise to this artist and his contemporary, Marchant: "These artists produced engravings that from every point of view excelled anything that had yet been accomplished. It would be impossible to bestow on such beautiful works higher praise than they really merit." We have lately seen a beautiful intaglio representing a centaur bearing his signature; this gem is cut in carnelian, and said to be the engraver's master-piece.

Burch's name also appears on a medal of William Hunter, the anatomist, 1774; at that time the artist was in the employment of the medallist and gem-engraver, Tassie.

Burch was a Royal Academician.

BIBLIOGRAPHY — C. W. King, *op. cit.* — Renton, *Intaglio Engraving of Gems*, London, 1891.

BURCKARDT, B. (*Swiss*). Die-sinker of whom a medal is known commemorating the fifth Centenary of the destruction of Basle by earthquake, 1356-1856.

BIBLIOGRAPHY. — *Revue de la Société suisse de Numismatique*, 1886. — Tobler-Meyer, *op. cit.*

BURCK (*Brit.*). *Vide* **BURCH**, Engraver of a medal struck in honour of Dr William Hunter.

BIBLIOGRAPHY. — Cochran-Patrick, *Medals of Scotland*, Edinburgh, 1884.

BURDY, HENRI AUGUSTE (*French*). Medallist, sculptor, and gem-engraver; pupil of Oudiné; born at Grenoble in 1843. He entered the Ecole des Beaux-Arts in 1863, in which year he gained the second prize at the Concours pour Rome for his medal representing Bacchus giving a panther to drink. His best known productions are : Portrait medallion of Dr A. Guillaume, 1865; — Julius Caesar; — Dog on his master's tomb; — Portrait medallion of M. Vaubourseix, which was exhibited at the Salon of 1867; — General Guzman Blanco, president of Venezuela, 1879, &c. He also distinguished himself as an engraver on stone; his fine cameo representing the Charge of Cuirassiers at Reichshoffen is very much admired. He produced a number of busts and statuettes, such as the sailor of the Siege of Paris 1874; — Hector Pessard, 1880, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Roger Marx, *Les Médailleurs français*, 1887. — *Grande Encyclopédie*.

BURGER, OTTO (*Germ.*). The name of this artist appears as the modeller of a fine medal on the Constitution of Servia, struck at the die-sinking establishment of W. Pittner at Vienna, 1892.

BURGER, HEINRICH J. (*Swiss*). A celebrated lithographer, residing at Zurich, Professor at the Ecole Polytechnique, formerly partner of the well-known firm of Hofer & Burger, and now one of the Directors of the Polygraphic Institute. To medallic art he has contributed on various occasions some original designs for medals, the most conspicuous being a Zurich Schützenfest medal, 1888, with armorial bearings of the city on R, and a large commemorative piece of the Postal Jubilee, 1893, the obv. of which is an exact copy of the artist's Jubilee Post Card.

BURGER, S. (*Swiss*). Medallist of the beginning of this century. He engraved one of the medals known as "Sechszehner pfenning" for Berne (1818?), and others on the Battle of Morgarten; — Ossuary of Morat; — Federal Singing Festivals of 1848 and 1864; — 5th Centenary of the Entry of Berne into the Confederation, 1853; — Basle Shooting Medal, 1844; — Glaris Shooting Medal, 1847; — Mechtilde and Anna von Seiler; — Events at Neuchâtel in 1857.

BIBLIOGRAPHY. — Tobler-Meyer, *op. cit.* — Poole, *Descriptive Catalogue of the*

Swiss Coins in the South Kensington Museum, London, 1878. — Ad. Hess Nachf., *Schweizer Münzen und Medaillen. Dubletten des Historischen Museums zu Bern* Frankfurt a/M., 1898.

BURGHERS, NICHOLAS (*Dutch*). Engraver at the Oxford Mint, during the Civil War. He was probably a native of Utrecht. Michael



Attempted Release of Charles I.

Burghers, the line-engraver, whose works are recorded by Walpole, was his son. Nicholas Burghers is the author of a beautifully cut medal on the Attempted Release of Charles I, 1648 (*illustrated*).

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations of British History*, London, 1885.

BURGHILL, MOREYS or **MAURICE** (*Brit.*). In 1463, under Edward IV, he held the office of the change at the Calais Mint, and later on we find him, in conjunction with Patrick Keyne, Master of the Dublin Mint.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage*, London, 1840.

BURGMAYR, HANS (*Germ.*). Die-sinker at Nuremberg; died in 1559. Bolzenthall assigns to him certain medals which bear the initials H. B., such as those commemorating Hans Sebald Beham and Consort; — Justinian von Holzhausen; — Johannes Fichard and Frau Elisabeth; — Charles V, 1548, &c., but it is not unlikely these were executed under or by Hans Sebald Beham, the great Nuremberg painter, 1500-1550. Burgmayr was a pupil of Dürer.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Schlickeysen-Pallmann, *op. cit.* — Paul Joseph und Ed. Fellner, *Münzen von Frankfurt am Main*, 1896.

BURGSCHMIED, DANIEL (*Germ.*) A Nuremberg sculptor of the early part of the present century. He is the author of a cast medallion, the medal of which he cut in ivory; it commemorates the third Centenary of Dürer, 1528-1828, and is a fine piece of work.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

BURHULL (*Brit.*). Warden of the exchange at the London Mint, under Edward IV.

BURKART, BENEDICT (*Austrian*). Goldsmith of Innsbruck, 1496-1508; engraver of the coins at the Mint of Hall i. T. There is a medal of Duke Albrecht IV of Bavaria, dated, 1507, which is supposed to have been executed by him.

BIBLIOGRAPHY. — Domanig, *Porträtmedaillen des Erzhauses Österreich*, Wien, 1896.

BURKHARD, HEINRICH VON SCHNEIDAU (*Bohemian*). Mint-master of the chapter of SS. Peter and Paul am Wyschhrad, 1686-1688.

BÜRKLI, JOHANN MARTIN (*Swiss*). Die-sinker and medallist, residing at Zurich, during the latter end of the eighteenth century. One of his pupils, Boltschhauser, attained celebrity.

BURLOWE, H. B. (*Brit.*). The name appears as that of the designer of a medal of Scipio Clint, 1836.

BURRONE, FRANCESCO (*Ital.*). Master of the Mint at Milan, 1664-1673.

BURY, RICHARD (*Brit.*). Bishop of Durham, 1333-1345. Writs were issued the last year of his office for the delivery of dies. His

coins cannot now be distinguished from those of his successor, Thomas Hatfield.

BIBLIOGRAPHY. — Ruding, *op. cit.*

BUSCA, BERTINO (*Ital.*). Mint-master at Ivrea, 5th September 1421 to 6th March 1426, then at Nyon from the 2nd December 1427 for a year, under Louis, Duke of Savoy.

BIBLIOGRAPHY. — Dr Ladé, *Contribution à la Numismatique des Ducs de Savoie*, *Revue suisse de numismatique*, 1896.

BUSCA, LANFRANCO (*Ital.*). Mint-master at Nyon (Vaud) from October 1422 to November 1427, under Amadeus VIII, Duke of Savoy.

BIBLIOGRAPHY. — Dr Ladé, *op. cit.*

BUSCH, GEORG CHRISTOPH (*Germ.*). Mint-master at Regensburg. 1773 † 1811. The coins issued by him are signed I. C. B. or C. B. The thalers of 1809 of Charles, Primate of the Rhine Confederation, are very fine.

BUSCH, JOHANN CHRISTOPH (*Germ.*). Coin-engraver and Mint-master at Regensburg, 1741-1766. His initials on the currency are I. C. B.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

BUSCHICK, GUSTAV JULIUS (*Germ.*). Mint-master at Dresden since 1861. He signed the Saxon coins until 1873. His initials appear in 1872 on the currency of Mecklenburg-Schwerin and Mecklenburg-Strelitz. In 1883 he was still in office. One of the finest coins he engraved is the Saxon peace thaler of 1871, with bust of King on obv. and horseman on R.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Paul Joseph u. Ed. Fellner, *op. cit.*

BUSCHMEIER, JOHANN CHRISTOPH (*Germ.*). Mint-master at Coblenz, 1659-1666. His initials I. C. B. appears on the coins.

BUSHELL, THOMAS (*Brit.*). Mint-master at Aberystwith and Oxford during the reign of Charles I. “ On the 30th of July 1637, a mint was established in the castle of Aberystwith, in the county of Cardigan and principality of Wales, for the purpose of refining and coining the silver drawn from the mines in that principality, the coins to be marked on both sides with the feathers, for a clear difference from other monies. The indenture with Mr Bushell, master and worker of the Mint, bore the same date, and authorized him to coin half-crowns, shillings, half-shillings, two penny pieces, and pennies, of the same value as those coined in the Tower of London. And by a commission dated on the 22^d of October, he was empow-

ered to add groats, three penny pieces, and half-pennies" (Ruding, Vol. I, 391). In 1642, Bushell was at Oxford in the same capacity. A letter, given by Ruding, reads as follows: "From the College Register of All Souls. Jan. 6, 1642. The king's letter to the college, to deliver their plate to Sir William Parkhurst and Thomas Bushell esq., masters of the mint, to be repaid, as soon as God shall enable us, after the rate of five shillings per ounce white silver, and five shillings sixpence gilt silver. Folkes's *Table of English Silver Coins* has an interesting note on p. 85: "Mr Bushell having obtained a grant from the king to coin silver, clothed the king's army at Oxford, and brought the said mint to serve the king's present occasion in his garrison there, when his mint in the Tower was denied him. The mint-mark upon some of the coins struck in this mint is the letter B, which is conjectured to refer to this person". Oliver Cromwell reinstated him in his office of master of the Aberystwith Mint, and the grant was confirmed and ratified to him in 1658 by the protector, Richard. Bushell's name appears on Mine Share tickets of 1660, with bust of Francis Bacon and R. legend DEVS. EST. QUI. CLAVSA. RECLVDIT of which at least three varieties are known.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage of Great Britain*, London, 1840. — M. Folkes, *Table of English Silver Coins*.

BUSSA, DIETRICH (*Germ.*). Mint-master at Posen, and Breslau, 1587-1594.

BUSSON, ARNOLD (*Germ.*). 1844-1892. Professor of Philosophy at the University of Gratz, and Numismatic writer, who also designed a number of medals. His name appears on the medals engraved by Scharff to commemorate the Second Austrian Federal Shooting Festival at Innsprück, 1885.

BIBLIOGRAPHY. — *Mittheilungen des clubs der Münz- und Medaillenfreunde in Wien*, July 1862.

BUSSENHOVEN, PETER (*Germ.*). Mint-master in the employ of the Abbey of Thoren, 1569-1573. The currency issued by him bears his initials, M. P. B.

BUSSIÈRE, RENOUARD DE (*French*). Mint-master at Paris, 1861-1879; distinctive mark: bee. From 1835 to 1860 he had filled the same post at Strassburg, and the coins issued under him at that Mint bear the same symbol. His initials A. B. appear on some of the coins struck by him, and also on Swiss 5 centime pieces of 1850, which were executed at the Strassburg Mint.

BUTENOW, KONSTANTIN (*Russ.*). Die-sinker at St Petersburg, 1841. His medals are signed K.E.

BUTKAU, ULRICH (*Germ.*). Mint-master at Stettin, 1633-1663.

BÜTTNER, ANANIAS (*Austr.*). Coin-engraver who worked at the Mint of Kremnitz, and received in 1615 an order to cut dies for a new coinage.

BYLAER, JAN VAN (*Dutch*). Sculptor, and Medallist of Utrecht; he was governor of the Job-Hospital, and his name appears in the list of the Guild of St Luke. His works date between 1622 and 1645. He is the engraver of two medals of Maurice, Prince of Orange, 1624, struck in commemoration of the victories gained in 1624 by the Dutch fleet over that of Spain off Peru and Brazil; and Frederick Henry, Prince of Orange, Knight of the Garter, 1627.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.*

BYLANDT, JACOB VAN (*Belg.*). Mintmaster at Antwerp, in conjunction with Robert van Eckeren, *circa* 1580.

BYREMYN, WILLIAM (*Brit.*). Clerk, treasurer, then receiver of the profits, and in 1376, warden of the Calais Mint.

C

- C. *Vide* **CHANTREY**, 1782-1841, Sculptor and medallist.
- A. C. *Vide* **ANDRÉ CAPITEL**, Mint-master at Geneva, 1656-1664.
- A. C. *Vide* **ANDREA CASALINO**, Goldsmith, and die-sinker at Parma, *circa* 1590-1594.
- A. C. also A = I = C *Vide* **ALESSANDRO CESARI**, Master of the Papal Mint at Rome, *circa* 1550.
- A. C. *Vide* **ANTONIO CONTARINI**, Mint-inspector at Venice, 1612.
- A. C. *Vide* **ANTON CAJET**, Die-sinker and Warden of the Heidelberg Mint, 1716-1738.
- A. C. B. *Vide* **ANDREAS CHRISTOPH BLECHSCHMIDT**, Warden of the Brunswick Mint, 1732-1751, and Mint-master, 1751-1759.
- A. C. L. *Vide* **LAUTENSCHLÄGER**, Engraver at Hanau.
- B. C. *Vide* **BARTOLOMEO CAMPI**, Mint-master at Pesaro, 1555.
- B. C. 2. *Vide* **BENEDETTO CIVRAN II**, Mint-inspector at Venice, 1705-1706.
- B. C. *Vide* **BARTOLOMEO COTEL**, Die-sinker at Rome, 1706-1718.
- B. C. *Vide* **BENEDETTO CAPELLO**, Mint-inspector at Venice, 1779.
- B. C. F. *Vide* **BOSKAM**, Dutch medallist.
- B. C. V. C. *Vide* **CALKER**, Dutch medallist, *circa* 1787.
- C. C. *Vide* **CAROLO CESARE DA BAGNO**, Florentine medallist of the first half of the sixteenth century.
- C. C. *Vide* **CRISTOPH CANTOR**, Mint-master at Liegnitz, 1612-1617, and other places.
- C. C. *Vide* **CONTE CAPPOLA**, Mint-inspector at Naples, 1760.
- C. C. *Vide* **CHRISTEN CHRISTENSEN**, Danish medallist, 1806-1845.
- D. C. L. *Vide* **DIETRICH CHRISTIAN LIEBST**, Mint-master at Altona, 1783-1786.

E. C. *Vide* **ERNST (DIETRICH) CROLL**, Mint-master at Weilburg, 1749-1752, and other places.

E. C. D. *Vide* **ERNST CASPAR DÜRR**, Die-sinker at Dresden, 1670-1680, &c,

F. C. *Vide* **FRANCESCO CORNARO**, Mint-inspector at Venice, 1655-1656.

F. C. *Vide* **FRANÇOIS CHÉRON**, French medallist, 1635-1699.

F. C. *Vide* **FILIPPO CROPANESE**, Die-sinker at Rome, 1756-1773.

F. C. *Vide* **FRIEDRICH COMSTADIUS**, Die-sinker at Warsaw, 1769-1811.

F. C. B. *Vide* **BURCARD**, Die-sinker at Basle, *circa* 1756.

F. C. F. *Vide* **CESARINO**, Die-sinker at Rome, 1670-1680.

F. C. H. *Vide* **FRIEDRICH CASPAR HERBACH**, Danish medallist, 1647-1664; his son was Mint-master at Copenhagen, from 1663 to 1670, and also signed his issues **F. C. H.**

F. C. V. *Vide* **FRANZ CARL ÜHLE**, Warden of the Dessau Mint, 1674-1676.

G. C. *Vide* **GIRARDINO CAGNASSONE**, Mint-master at Turin, 1556-1562.

G.C. or **C C.** *Vide* **GIUSEPPE CERBARA**, Die-sinker at Rome, *circa* 1823-1848.

G. C. B. *Vide* **GEORG CHRISTOPH BUSCH**, Mint-master at Regensburg, 1773-1811.

G. C. F. *Vide* **GEORG CONRAD FEHR**, Mint-master at Darmstadt, 1741-1743 and 1752-1766.

G. C. R. *Vide* **GEORG CHRISTIAN REUSS**, Mint-master at Bremen, 1708-1710.

G. C. W. *Vide* **GEORG CHRISTIAN WÄCHTER**, 1729-1776. Medallist at Mannheim and St Petersburg, 1771-1776.

G. C. W. *Vide* **WINKLER**, Die-sinker at Esslingen, 1769.

H. C. *Vide* **HANS VON CULMBACH**, Die-sinker at Nuremberg, 1523.

H. C. A. S. *Vide* **HEINRICH CHRISTIAN ANDREAS SIEGEL**, Mint-master at Sondershausen, 1763-1764, and Harzgerode, 1767-1796.

H. C. B. *Vide* **HEINRICH CHRISTIAN BONHORST**, Assistant Mint-master, 1702-1711, and Mint-director, 1711-1726.

H. C. B. *Vide* **HEINRICH CHRISTOPH BAUMGARTEN**, Mint-master at Neustrelitz, 1749-1759.

H. C. H. *Vide* **HEINRICH CHRISTOPH HILLE**, Mint-master at Clettenberg, 1684, Armstadt, 1685, and Brunswick, 1689; † 1729.

H. C. M. *Vide* **HENNING CHRISTOPH MEYER**, Warden of the Mint at Mühlausen, 1676, die-sinker, and Mint-master at Kongsberg, 1686-1716.

H. C. M. *Vide* **H. C. MEYER**, Mint-master at Kongsberg, 1716-1727.

H. C. M. *Vide* **HEINRICH CHRISTIAN MULLER**, Mint-master at Herborn, 1682-1684, Eisenach, 1689-1690, Warden of the Koenigsberg Mint, 1691; † 1718.

H. CO. *Vide* **HARALD CONRADSEN**, born in 1817, die-sinker at Copenhagen

H. C. R. *Vide* **HEINRICH CHRISTIAN RABE**, the name of a Mint official at Hoya, whose signature appears on copper tokens of 1785.

H. C. R. F. *Vide* **HEINRICH CHRISTOPH RUDOLPH FRIESE**, Mint-master at Goslar, 1734-1764, &c.

I. C. *Vide* **JOHANN CLOKER**, 1670-1741, Medallist.

I. C. *Vide* **JACOB CALLOT**, Die-sinker at Nancy, † 1685.

I. C. *Vide* **JOSEPH CRONBERG**, Mint-master at Vienna, 1766; † 1804.

I. C. *Vide* **JOSEPH COLLART**, Die-sinker at Geneva, 1772; † 1830.

I. C. *Vide* **JOHANN CROLL**, Mint-master at Dresden, 1779-1804; he also signed his issues **I. E. C.**

I. C. *Vide* **IWAN SIBELINKOFF**, Mint-master at St Petersburg, 1796.

I. C. *Vide* **JOHANN CONRADSEN**, Danish medallist, 1782-1856.

I. C. A. *Vide* **JULIUS CHRISTIAN ARENSBURG**, Die-sinker and Mint-master at Stettin, 1689-1691 and 1695-1703, Stade, 1691-1693, and Schwerin, 1711.

I. C. B. *Vide* **JOHANN CHRISTOPH BUSCHMEIER**, Mint-master at Coblenz, 1659-1666.

I. C. B. *Vide* **JOHANN CHRISTOPH BÄHR**, Mint-master at Goslar, 1663-1668, Clettenberg, 1682, Walkenried, 1688-1691, Gotha, 1691, and Wolfenbüttel, 1693-1696.

I. C. B. *Vide* **JOHANN C. BILENBERG**, Warden of the Mint at Riga, 1705-1707.

I. C. B. *Vide* **JOHANN CHRISTOPH BUSCH**, Mint-master at Regensburg, 1741-1763.

I. C. B. *Vide* **JOHANN CONRAD BANDEL**, Mint-master at Cassel, 1744-1763, and Detmold, 1763-1769.

I. C. D. *Vide* **JOHANN CHRISTOPH DÜRR**, Mint-master at Erfurt, 1673-1676, and Weimar, 1677-1684.

I. C. E. *Vide* **JOHANN CHRISTIAN EBERHARD**, Mint-master at Saalfeld, 1755-1765, and Bayreuth, 1765-1768.

I. C. E. *Vide* **JOHANN CHRISTOPH EBERHARD**, Mint-master at Wertheim, 1803.

I. C. F. *Vide* **JOHANN CARL FALKNER**, Mint-master at Darmstadt, 1681, and Eisenach, 1692-1693.

I. C. F. *Vide* **JOHANN CASPAR FICHTBAUER**, Die-sinker at Riga, circa 1815.

I. C. G. *Vide* **JOHANN CHRISTIAN GITTERMANN**, Mint-master at Esens in East Friesland, 1730-1746.

I. C. H. *Vide* **JOHANN CHRISTOPH HILLE**, Mint-master at Schwarzburg, 1686.

I. C. H. *Vide* **J. C. HELLENBACH**, Die-sinker at Berlin, 1819.

I. C. H. *Vide* **JOHANN CHRISTIAN HILLE**, Mint-master at Stralsund, 1706 † 1721.

I. C. H. *Vide* **JOHANN CARL HEDLINGER**, Swiss medallist, 1691-1771.

I. C. H. *Vide* **JOHANN CHRISTIAN HEUGELIN**, Mint-master at Stuttgart, 1784-1808.

I. C. K. *Vide* **JOHANN CHRISTOPH KROH**, Mint-official at Kuttendorf, 1678-1702.

I. C. K. *Vide* **JOHANN CHRISTIAN KOCH**, Die-sinker at Gotha, 1706-1742.

I. C. K. *Vide* **JOHANN CHRISTIAN KNAUST**, Warden of the Mint of Saalfeld, 1764, and Mint-master, 1765-1794.

I. C. M. *Vide* **JOHANN CHRISTOPH MÜLLER**, Medallist at Stuttgart, 1670-1695.

I. C. M. *Vide* **JOHANN CHRISTIAN MARMÉ**, Die-sinker at Cleves, 1735-1757.

I. C. MK. F. *Vide* **JOHANN CASPAR MÖRIKOFER**, Medallist at Berne, born in 1733, † 1790.

I. C. R. *Vide* **I. C. ROTH**, Die-sinker at Darmstadt, *circa* 1696-1707.

I. C. R. *Vide* **JOSEPH CHARLES ROETTIERS**, 1691-1770. Medallist, who worked at Paris, Nancy, and Vienna.

I. C. R. *Vide* **JOHANN CHRISTIAN REICH**, 1740-1814. Die-sinker at Fürth.

I. C. S. *Vide* **JOHANN CASPAR (VON) SEHLEN (SÖHLE?)**, Warden of the Mint at Magdeburg, 1688, and Mint-master, 1691-1695.

I. C. S. *Vide* **JOHANN CHRISTOPH STAUDE**, Mint-master at Weimar, 1684-1687, and Erfurt, 1690-1691.

I. C. S. *Vide* **JUSTUS CARL SCHRÖDER**, Mint-master at Stralsund, 1761, Elbing, 1762-1763, Mittau, 1763-1764, and Warsaw, 1768-1772.

I. C. S. *Vide* **JOHANN CHRISTOPH SCHEPP**, Die-sinker at Dietz, Cassel, and Hanau, 1749-1770.

I. C. S. *Vide* **JOHANN CHRISTIAN STOCKING**, Mint-master at Neuwied, 1756, and Poppelsdorf, 1777-1792.

I. C. W. *Vide* **I. C. WIKMANN**, Die-sinker at Stockholm.

L. C. *Vide* **LECLERC**, Die-sinker at Basle and Cassel, and Mint-master at Bremen, 1685-1737.

L. C. *Vide* **LORENZ CARELBERG**, Mint-master at Stockholm, 1706-1722.

L. C. H. *Vide* **LAZARUS CHRISTIAN HOPFGARTEN**, Mint-master at Moritzburg, 1722, and Harburg, 1625-1626.

L. C. K. *Vide* **LUDWIG CHRISTIAN KOCH**, Die-sinker at Gotha, 1750, Mint-master there, 1766-1793.

L. C. R. *Vide* **LUDWIG CHRISTIAN RUPERTI**, Mint-master at Zellerfeld, 1774-1779.

L. C. S. *Vide* **LORENZ CHRISTOPH SCHNEIDER**, Mint-master at Halberstadt, 1679-1682, and Berlin, 1682-1701.

L. C. W. *Vide* **LEONARD CURE WYON**, Medallist at London, 1853.

M. C. *Vide* **MARTIN CUPY**, Die-sinker at Cassel, 1676-1679.

N. C. *Vide* **NICOLO CONTARINI**, Mint-inspector at Venice, 1658.

N. C. or **N. C. F.** *Vide* **NICOLAS CHEVALIER**, French medallist, who worked at Amsterdam, 1694-1705.

N. C. or **N. R. C.** *Vide* **NICOLO CERBARA**, Die-sinker at Rome, 1829-1840.

P. C. B. *Vide* **PHILIPP CHRISTOPH BECKER**, 1675-1743. Die-sinker and medallist, who resided at Vienna.

P. C. B. *Vide* **PHILIPP CHRISTIAN BUNSEN**, Mint-master at Arolsen, 1752-1764, and Frankfort on Main, 1764-1790.

P. C. W. *Vide* **PETER CHRIST. WINSLÖW**, Die-sinker and medallist at Copenhagen, 1745-1752.

R. C. *Vide* **RAFAELO CATANEO**, Italian die-sinker, 1710.

R. C. Signature of a medallist, who was flourishing *circa* 1556. He was perhaps the Florentine goldsmith Regolo Coccapani † 1620, or Raffaello Casellesi, likewise a Florentine goldsmith. **R. C.** is found on a medal of Camilla Albizzi, obv. Bust. *℞*. Apollo pursuing Daphne, 1556.

S. C. *Vide* **SIMON CONRAD**, Mint-master at Steuerwald, 1690-1693.

S. C. *Vide* **SIMON CONRADI**, Mint-master at Eisenach, 1700-1702.

S. C. *Vide* **SCHABEL** (Mint-master) and **CLOTZ** (Warden of the Mint), at Günzburg, 1765-1773.

V. C. *Vide* **VINCENZO CACCIAPULI**, Mint-master at Parma, 1637-1639.

V. C. F. *Vide* **VITTORE CAMELIO**, Die-sinker at Venice and Rome, 1490-1522.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Erklärung der Abkuerzungen auf Münzen der neueren Zeit, etc.*, Berlin, 1896.

C and **CDLC** (*Germ.* or *French*). The following medals are signed with a **C** : 1591, Johann Casimir von Pfalz-Lautern; — 1594, Friedrich IV von Pfalz-Simmern; — 1604, Same portrait. Another, also of Friedrich IV is signed **CDLC**, and as all these are undoubt-

edly by the same artist, it is conjectured that the C stands for his surname and CDL for the christian name. His work resembles that of Briot and Guichard.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884. — *Trésor de Numismatique et de Glyptique. Choix de médailles exécutées en Allemagne aux XVI^e et XVII^e siècles*. Paris, 1841.

C, sometimes the signature of Caspar Hase (*Vide* **HASE**).

C, signature of the artist who engraved the School Prize Medal of Berne, with arms on obv. and gardener kneeling on R.

CA (the **A** is not very clear). A medal of George Frederick of Prussia, 1586, and another, undated, bear this signature. They are both in the Berlin Museum.

BIBLIOGRAPHY. — Erman, *op. cit.*

C. A. or **C. A. D.** Initials and signature of the medallist Christopher Adolfszoon.

C. L. (*Ital.*) perhaps Lorenzo Corbolini, engraver at the Mint of Rome under Alexander VI. A medal of Pompeo Conestabile, juriconsult (end of XVth cent.) bears this signature.

C. R. (*Ital.*), perhaps Regolo Coccapani of Carpi, goldsmith at Florence, or Raffaello Casellesi, also a Florentino goldsmith. A medal of Camilla Albizzi, dated 1556, is signed R. C.

CABASSOL, JACQUES (*French*). Coin-engraver at the mint of Aix, 1583-1639.

CABELICKY, JOHANN VON SOUTIC (*Bohem.*). Mint-master for the Chapter of SS. Peter and Paul am Wyscherad, 1444-1454.

BIBLIOGRAPHY. — Max Donebauer, *Beschreibung der Sammlung Böhmischer Münzen und Medaillen*, Prag, 1888.

CACCIA, SANTIAGO (*American*). Engraver of a masonic medal of the G .: O .: Y SUP .: * CON .: of the Republic of Paraguay, a specimen in gold of which was presented to D^r Chaves the Grand Master and Grand Commander of the Order; also of others of Mexico, Buenos Ayres, etc. commemorating exhibitions and public events.

BIBLIOGRAPHY. — Marvin, *The Medals of the Masonic Fraternity*, Boston, 1880. — A. Rosa, *Monetario Americano*, 1892.

CACCIAPULI, VINCENZO (*Ital.*). Mint-master at Parma, 1637-1639.

CADOGAN, HONOURABLE CHARLES SLOANE (*Brit.*). Mint-master at London, *Anni* 1-9 of George III.

CAECAS. Signature, probably a fictitious one, of a Gem-engraver, by whom the intaglio illustrated below, was produced. It exhibits



fine work, but is most likely modern. King says that Caecas is but the false reading of *Cascae* the gem owner's name.

CAESILAX (*Greek*). This signature appears on a sardonyx intaglio, representing Minerva seated, in the Constable collection.

BIBLIOGRAPHY. — C. W. King, *Antique Gems*, London, 1860.

CAFFIERI, J. J. (*Ital.*). A celebrated sculptor, who worked for Louis XIV. Quite recently some very large bronze medallions of Louis XIV were found at Kew Palace, which may possibly be the work of this artist or of the sculptor Desjardins.

(Correspondence in the "Times", June and August 1898.)

CAGNASSONE, GIRARDINO (*Ital.*). Mint-master at Turin, 1556-1562. His issues are signed G. C.

CAILLE, JULES MICHEL (*French*). Sculptor, born at Nantes in 1836. Pupil of F. Duret and M. Guillaume, he entered the Ecole des Beaux-Arts in 1856. At the Salon of 1865, he exhibited a bronze portrait medallion of M. Leboucher, and in 1868, another of M^{lle} J. de B. He died in 1881.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CAILLE, PIERRE (*French*). Master of the Geneva Mint, 25th February 1612 to 15th April 1617. His coins are signed C or C, with an exception of the 9 Denier piece of 1617 which has no signature.

CAILLOU, JEAN (*French*). Engraver at the Mint of Toulouse, 1584.

GAIN, AUGUSTE NICOLAS (*French*). Sculptor, born in 1822. Pupil of F. Rude and Guionnet. From 1851 to 1882, he obtained several prizes for exhibits at the annual Paris Salons. He executed some portrait medallions in clay which are very tasteful.

BIBLIOGRAPHY. — Chavignerie et Auvray, *Dictionnaire général des Artistes de l'École française*. Paris, 1882-1885.

CAIUS or **GAIUS** (*Roman*). A Siriam garnet of the Marlborough Collection, with a very deeply cut full-face head of the dog Sirius, bears on the dog's collar the signature : ΓΑΙΟC ΕΠΟΙΕΙ. Raspe calls this a work of Natter's. King mentions two intagli, formerly in Baron Roger's cabinet, a jacinth, with Silenus seated playing on the double flute, and a sard, with bust of a girl, her finger on her lips, similarly signed. It is however open to doubt whether this signature is authentic.

BIBLIOGRAPHY. — C. W. King, *op. cit.* — E. Babelon, *La gravure en pierres fines*, Paris, 1894.

CAJET, ANTON (*Germ.*). Coin and medal-engraver of the first three decades of the eighteenth century. He died in 1738. He was also Warden of the Mint of the Counts Palatine, at Heidelberg, 1716-1738.

BIBLIOGRAPHY. — Bolzenthall, *Skizzen zur Kunstgeschichte der modernen Medaillen-Arbeit (1429-1840)*, Berlin, 1840.

CALABRESI (*Ital.*). Gem-engraver of the latter end of the sixteenth century. His finest work is exhibited on an intaglio, the subject of which is Mars and Venus taken into a snare by Vulcanus. This master-piece procured the cancelling by Pope Gregory XIII of a sentence of imprisonment for life which the artist had incurred for murder. Some of his gems, which are numerous, were signed : D. CALABRESI FECE IN ROMA.

BIBLIOGRAPHY. — Babelon, *op. cit.* — C. W. King, *Antique Gems and Rings*, p. 428.

CALAMAZIA, GIOVAN-VINCENZO (*Ital.*). Medallist; worked *circa* 1587. There is a medal by him of Giulio Rossini, Archbishop of Amalfi, 1576-1616. His native place was Macerata.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Armand, *Les médailleurs italiens des XV^e et XVI^e siècles*, Paris, 1883-1887.

CALANDRELLI (*Ital.*). Gem-engraver of the beginning of this century. He produced a considerable number of forgeries, most of which were purchased as antique by the Berlin Museum in 1847. Furtwaengler surmises him to be the author of a cameo, in the same museum, signed ΑΓΑΘΟΠΟΥC· ΕΠ. The great demand for gems in England, Germany, Russia, and France, under the first Empire, and later, set a number of forgers at work, and for a time Europe was inundated with their productions, which mostly originated at Rome and Naples.

BIBLIOGRAPHY. — Babelon, *op. cit.*

CALKER, B. C. V. (*Belg.*). Medallist of the end of last century. His productions are not of much importance, the subjects being mostly of local interest and the work generally poor. He was work-

ing, *circa* 1789-1800. His medal on the Recognition of the Independence of the United States by Friesland, 1782, and that on the Treaty of Paris, 1783, are among his best.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Schlickeysen-Pallmann, *op. cit.* — C. Wyllis Betts, *American Contemporary Medals*, New-York, 1892.

CALLIMORPHUS (*Roman*). This signature, whether false or authentic, appears on a sard in the Museum at Florence. The intaglio represents Thalia standing, a mask in one hand, and a thyrsus in the other.

BIBLIOGRAPHY. — C. W. King, *Antique Gems*, London, 1860.

CALLOT, JACQUES (*French*). Medallist and metal-worker at the Court of Lorraine, during the third quarter of the seventeenth century. He is one of the best artists of his period. He died in 1685.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CALLOT, J. H. (*French*). Contemporary medallist. He obtained the second *Grand Prix* for his exhibit at the Salon of 1898. The subject of the medal was : Phorbas detaching the infant Oedipus from the tree.

BIBLIOGRAPHY. — Roger Marx, *Les Médailleurs français*, Paris, 1897. — Id., *Les Médailleurs français contemporains*, 1898.

CALOT, ÉMILE EMMANUEL (*French*). Sculptor, born at Douai. Pupil of Jouffroy. At the Salon of 1878, he exhibited two portrait medallions of M^{me} C. C***, and M^{me} C. M***.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CALSTER, PIERRE VAN DER (*Belg.*). Goldsmith of Louvain; died there in 1405. He appears to have been engraver of the coins, or die-cutter (*ysersnyder*) at the Mint of that city. In 1404, he was paid 3 livres 2 sous 10 deniers for some patterns of Gold Couronnes and Peters, Rhenish Florins, Double and Single Moutons, Silver Peters and Botdragers, which he executed at the request of the Duchess Johanna. His tools were sold by his widow, in 1405, to Henry Van Velpe, engraver at the Mint of Antwerp, for Anthony of Burgundy, Duke of Limburg.

BIBLIOGRAPHY. — A. Pinchart, *Biographie des graveurs belges*, *Revue de la numismatique belge*, 1851.

CALTA, JOHANN VON KHAMENA LHOTA (*Bohem.*). Mint-master, 1454-1458, to the Chapter of SS. Peter and Paul am Wyschenrad.

BIBLIOGRAPHY. — Donebauer, *op. cit.*

CALTIGNANO, GIOVANNI FRANCESCO (*Ital.*). Master of the Mint at Milan in conjunction with Giovanni Battista Serono, 1582.

L. FORRER. — *Biographical Notices of Medallists.*

CALUWAERTS, FRANÇOIS (*Belg.*). Seal-engraver, whose name is variously spelt Calluwaerts, Calluwaert, Caluart, Calewaert, Caluwaert, or Caluwaerts. He is mentioned in a document, dated 1597; the year of his death is 1647. He worked for Cardinal Albert, who was Governor of the Netherlands in 1596, and engraved his seal; on the marriage of Albert with the Infanta Isabella, he took the title of Engraver of the Archdukes' seals and signets. In 1603, he was paid the sum of 220 florins 40 gros for a seal in silver with the arms of the Governors, and intended for the German State Secretary's Office; in 1613, he engraved on steel the arms and titles of the new rulers of the Netherlands. After the death of Archduke Albert in 1621, F. Caluwaerts is recorded to have executed a secret silver signet for Philip IV. of Spain's privy council. A quarrel having ensued in 1624 between Adrian Waterloos and Caluwaerts, the latter obtained an official appointment of seal-engraver to the Court with a remuneration of 40 Flemish livres per annum. His last work dates from 1633, in which year, he was succeeded in his office by his son.

BIBLIOGRAPHY. — A. Pinchart, *op. cit.*, *Revue de la num. belge*, 1853.

CALUWAERTS, FRANÇOIS JUNIOR (*Belg.*) Son of the preceding, died in 1663. He succeeded his father in 1633, as seal-engraver to the Court of the Spanish Netherlands. On his death-certificate, he is designated as a line-engraver (*plaetsnyder*).

BIBLIOGRAPHY. — A. Pinchart, *op. cit.*

CALUWAERTS, GUILLAUME (*Belg.*) He is mentioned as having occupied some post at the Antwerp Mint, *circa* 1637.

CALUWAERTS, JACQUES (*Belg.*). Engraver at the Mint of Antwerp, 1638-1647. He probably executed some of the gold Double Souverains and Couronnes, Ducatons of 3 florins, $\frac{1}{2}$ Ducatons, Patacons, $\frac{1}{2}$ Patacons, and 6 Sous pieces, which were issued at Antwerp at about that time.

BIBLIOGRAPHY. — A. Pinchart, *op. cit.*

CALVI, GIOVANNI FRANCESCO (*Ital.*) Mint-master at Milan, 6th April, 1582-8th June, 1583, and in conjunction with Rocco Pizzo Compagno, from 8th June, 1582 to 28th September, 1584.

C. A. M. Signature of Christian Andreas Möller, die-sinker at Copenhagen, 1813 (*Vide* MÖLLER).

C. A. M. Initials of Carl Adolph Mühle, die-sinker at Copenhagen, 1787 † 1855 (*Vide* MUHLE).

CAMBI, ANDREA, surnamed BOMBARDA (*Vide* BOMBARDA *suprà*).

CAMBI, GASPERO (*Ital.*). Medallist; worked between 1496 and 1577. He sometimes signed his works : GAS. CAM. or GAS.

CAMBI. He was attached to the court of Pope Clement VIII, for whom he executed several medals : AN·V· *R*. Christ and his apostles ; — AN·VI· *R*. One of the apostles addressing Jesus ; — 1598, The Pope seated receiving an olive-branch from the City of Ferrara ; — Same year, *R*. River God (the Pô) reclining ; — Same year, *R*. Cross on summit of hill ; — 1599, *R*. Christ and his apostles.

BIBLIOGRAPHY. — Armand, *op. cit.* — Bolzenthall, *op. cit.*

CAMBIAGO, GIOVAN PAOLO (*Ital.*). Coin-engraver at the Mint of Madrid under Philip II. The first mention we find of this artist is that he cut the gems of the armorial bearings on the above-named king's royal mantle. At the Mint, he succeeded Virago, who died in 1592.

BIBLIOGRAPHY. — Cean Bermudez, *Diccionario*, &c.

CAMBRY, ALAIN ÉTIENNE RENÉ DE (*French*). Mint-master at Paris, 1843-1845 ; special mark : prow of ship. He filled the same office at Rouen, 1821-1844 ; distinctive sign, Paschal lamb.

CAMEI, DOMENICO DEI (*Ital.*). Gem-engraver of Milan, end of the fifteenth century and beginning of the sixteenth. There is a portrait of Lodovico Il Moro, cut on a Balais ruby, (ten lines in diameter) by him.

BIBLIOGRAPHY. — C. W. King, *Antique Gems*, London, 1860.

CAMÉLINAT, ZÉPHYRIN (*French*). Master of the Mint under the Paris Commune, 18th March to 29th May, 1871. He was born in 1840, and after his fall, he fled to this country, but in 1885 returned to France, where he was elected deputy for the Seine Department. He retired from politics in 1887. His distinctive mark on the coins is an anchor.

CAMELIO, surname of **VITTORE GAMBELLO** (*Ital.*). Venetian sculptor, goldsmith, coin-engraver, founder, and medallist, 1460 † 1539. His father, Antonio da San Zaccario Vittore, and brother, Briamonte, were both goldsmiths. His artistic career ranges from 1484 to 1523, his first known medal being that of Pope Sixtus IV, 1484, and the last mention made of him dates from 1523, and relates to his medal of Andrea Gritti. In 1506, Camelio was appointed "Maestro delle Stampe nella Zecca" to engrave the obv. of the coins called *Marcelli* and *Mocenighi* of the Doges Giovanni Mocenigo, and Marco Barbarigo, on which the Doge is representing kneeling in front of St Marcus. On the 24th of June, 1515, Pope Leo X. called him over to Rome, and appointed him "Magister stamparum", in conjunction with Pier Maria da Pescia.

Mr. Charles Perkins, in "Sculpteurs italiens", t. II, p. 231, appreciates Camelio's talent in the following words : " Tout à la fois sculpteur, fondeur en bronze et médailleur, doué d'un remarquable pouvoir d'imitation ; il contrefaisait les médailles antiques avec une si rare perfection qu'il trompait souvent même les plus habiles connaisseurs. Quelquefois, comme dans les deux portraits qu'il nous a laissés de lui, il adopta le style antique ; d'autres fois, dans le portrait de Gentile Bellini, par exemple, il imita, sans toutefois les égaler jamais, les grands médailleurs italiens. Son absence d'originalité et sa tendance à imiter les styles les plus opposés se retrouvent dans ses marbres et dans ses bronzes".

Camelio was the first to cut dies on steel. The following medals, coins and plaques are all sought for and very much prized by experts : Gentile Bellini, Venetian painter, 1426-1507 ; — Giovanni Bellini, Venetian painter, 1427-1516 ; — Vittore Camelio, the artist himself (2 types), one dated, 1508 ; — Cornelio Castaldo, jurisconsult and poet, † 1537 ; — Francesco Faseolo, High Chancellor of the Senate of Venice, 1513 ; — Domenico Grimani, Venetian, born in 1463, Cardinal, 1493-1523 (2 var.) ; — Pope Sixtus IV, 1471-1484 ; — Pope Julius II, 1503-1513 (G. Milanesi doubts the correct attribution of this medal to Camelio, as it is signed V. C. which is not the usual signature of the artist) ; — Agostino Birbarigo, Doge of Venice, 1486-1501 ; — Andrea Gritti, Doge of Venice, 1523-1528 ; — Plaque, obv. Hercules carrying stag, and Satyr *R.* Ram near altar, and burning tripod ; — Pope Leo X, Double gold zecchino, *R.* The three wise men from the East perceiving the star ; — Silver testoni, *R.* Christ and his apostles, and Pope kneeling presenting to St Peter a model of his church ; — Plaque, representing a lion ; — Bacchanalian sacrificial scene, &c. — Some of these pieces were formerly erroneously attributed to Caradosso.

Camelio was also a clever imitator of antique coins.

His signature is V. CAMELIO, V. C. F., VICTORIS CAM. V., and perhaps also V. C. ; in most cases, however, it appears in full : OP VICTORIS CAMELIO VE or VICTOR. CAMELIVS FACIEBAT. The date of his death according to Mr Charles Perkins, is placed to 1539.

As a sculptor, Camelio is said to be the author of the twelve Apostles in marble which adorn the church of S. Stefano at Venice, and of two bas-reliefs in bronze on the mausoleum of the great general Briamonte. He was also a poet, as is shown by a sonnet of Cornelio Castaldo composed in his honour.

Camelio marks the transitional period of medallic art between the fifteenth and sixteenth centuries ; his works belong for the most part to the fifteenth, and some of them are so beautifully done that it is almost impossible to distinguish them from the antique, but the

innovation of cutting dies in steel, which is attributed to him, and which allowed of more minute work being introduced on the medals, dates a new era in medallic engraving.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Armand, *op. cit.* — Heiss, *Médailleurs de la Renaissance*, 1887. — Molinier, *Les Plaquettes*, Paris, 1886. — Friedländer, *op. cit.* — Müntz, *L'Atelier monétaire de Roue*, 1884. — I. B. Supino, *Il Medagliere Mediceo*, Firenze, 1899. — Lazari, *Notizia della Raccolta Correr*.

CAMP, DAVID (*Swiss*). In conjunction with Jean Antoine Lullin, he was given an order for the coining of Ducats for the city of Geneva, 24th September, 1692.

CAMPAGNOLA, DOMENICO (*Ital.*). Painter and engraver of Padua, end of the 15th century. He may be the author of a medal of Filippo Casoli, 1490, signed D P I.

CAMPI, BARTOLOMMEO (*Ital.*), Goldsmith, medallist, architect, and military engineer. Born at Pesaro in 1525; died at Harlem in 1573. He is the author of two medals executed in honour of Guidobaldo II della Rovere, fourth Duke of Urbino, 1538-1574. He was Mint-master at Pesaro, *circa* 1555.

BIBLIOGRAPHY. — Armand, *op. cit.* — Schlickeysen-Pallmann, *op. cit.*

CAMPMAS, CHRISTOPHE (*French*). Engraver at the Mint of Bordeaux, 1621-1656.

CAMPORESE, P. (*Ital.*). Designer of a medal engraved by J. Cerbara, commemorating the Hall made from the columns of the old Etruscan town of Veies.

CANACHUS (*Greek*). Athenian sculptor, whose beautiful bronze group, representing Apollo holding a stag, which was accounted the chief ornament of the Didymæon at Athens, is shown on a fine sard of the Mertens-Schaathausen collection.

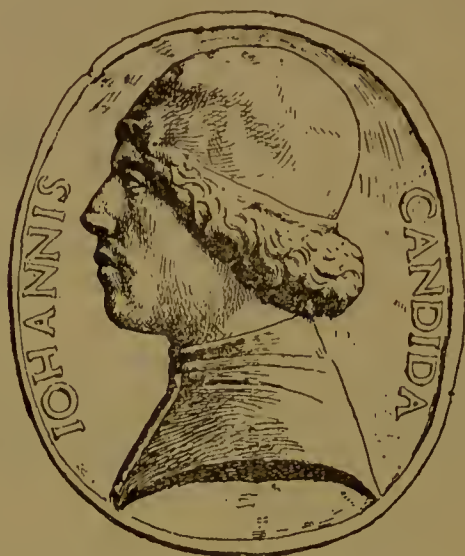
BIBLIOGRAPHY. — C. W. King, *Antique Gems*, London, 1860.

CANADELLA, MOSES (*Germ.*). Mint-master at Kissingen, and Roth, 1622.

CANALE, ZUANO FRANCESCO (*Ital.*). Mint-master at Cattaro, 1551-1582.

CANDIDA, JEAN DE (*Ital.*). One of the most celebrated medallists of the end of the fifteenth century. Being engaged as a diplomatist, in various embassies, he worked at the courts of Burgundy and France, as well as in Italy. His ancestors originally belonged to Naples, but little is known of his family, and until quite recently the artist himself was almost ignored. Bolzenthall does not mention him, Armand only gives his signature CANDID. with the description of two medals thus signed. To M. L. Delisle, Administrator gene-

ral of the Bibliothèque Nationale, belongs the honour of having raised him from oblivion; and since, Heiss in 1890, and M. de La Tour, in 1894-1895, have published elaborate papers on his works.



Portrait medal of Candida, by Lysippus (?)

There is no doubt that Candida was a very clever sculptor and modeller. He occupies an important place in the history



Medal of Jean Miette, by Candida.

of art, were it but for the sole reason of his having initiated French artists in the Italian Renaissance. His influence was very great. The medals he executed are all modelled and cast, none retouched

or chased; it is highly improbable that he ever engraved medals and seals, as some have supposed. His style is full of youth, poetry, and true love of Nature; there is nothing got up, nothing *recherché* about it; it is realistic, as the generality of the works of the great Italian *plasticatori* who have done so much to bring about the golden age of Mediaeval Renaissance.

Candida was born some time before 1450, as in 1475 he was



Portrait of Mary of Burgundy.



Portrait of Mary of Burgundy.



Portrait of Maximilian of Austria.

already in the service of the house of Burgundy, and had, before leaving Italy, produced at least one medal. From his style of work, he belongs to the Mantuan school, whose masters Christophoro Geremia, Melioli and Lysippus worked for the Papal court; later on, the Florentine medallists and especially Nicolo Fiorentino exercised a certain influence on his art. In 1477, Candida is mentioned as residing at Bruges, in the capacity of secretary to the Burgundian Court, and in 1479 a medal by the artist, that of Jean Miette, informs

us that he was in prison, probably on political grounds; the medal is intended to celebrate his deliverance and benefactors.

Some time after, probably between 1482 and 1483, Candida abandoned the service of Maximilian for that of the King of France, Louis XI; at all events, he was in France at the beginning of the reign of Charles VIII, for whom he wrote a short history of France in latin. In 1491, he had acquired the title of Counsellor to the King, and in the same year he was sent to Rome as a member of the French embassy; in subsequent years, he was again entrusted with various missions in Italy. He remained in touch with politics under Louis XII. and Francis I.

The following medals, arranged in their chronological order, are now definitively attributed to Jean de Candida : Antonio Gratia Dei; signed CANDID., probably executed before 1475; — Giovanni Palomar, Neapolitan Ambassador at the French Court; —



Struck Thaler, copy of Candida's Medal.

Maximilian of Austria and Mary of Burgundy (2 types); — Jean Carrondelet and Marguerite de Chassey; — Jean de la Gruhuse and Jean Miette (R. illustrated *suprà*), 1479; — Nicolas Ruter, 1482 (?); — Pierre de Coutharhi, jurisconsult; — Guillaume des Perriers, jurisconsult? — Pierre de Sacierges, jurisconsult; — Robert Briçonnet, French statesman, Archbishop of Reims, a friend of Candida (2 var.); — Julian and Clement della Rovera; — Neri Capponi, obv. only; — Nicolas Maugras, statesman; — Pierre Briçonnet, statesman, 1503; — Thomas Bohier, statesman; — King Francis I, as Duke of Valois, and Count of Angoulême; — Louise of Savoy and Margaret of Angoulême, &c. A number of other medals have been attributed to Candida by Heiss, either erroneously, or without sufficient reason.

The medals of Maximilian and Mary gave birth to a number of struck imitations in Germany at the beginning of the 17th

century. One, dated 1479, the so-called Marriage-Thaler of Maximilian and Mary, is the best of these, but the work of the German engraver cannot be compared with that of the originals, which had become very popular for obvious reasons.

There is a medallion portrait of the artist (*illustrated suprà*). Heiss assigns it to Candida himself, which is however very doubtful. M. de La Tour, feels more inclined to give it to Lysippus, a medallist who worked for Pope Sixtus IV.

BIBLIOGRAPHY. — Armand, *op. cit.* — A. Heiss, *Jean de Candida, médailleur et diplomate, Revue numismatique*, 1890. — H. de la Tour, *Jean de Candida, Revue numismatique*, 1894 et 1895. — L. Delisle, *Bibliothèque de l'Ecole des Chartres*, 1890. — E. Müntz, *Histoire de l'art*, t. I-II. — Dr Julius Cahn, *Medaillen und Plaketten der Sammlung W. P. Metzler*, Frankfurt, 1898. — I. B. Supino, *op. cit.*

CANDLER, JOHANN VON ATZENZOLL (*Bohem.*). Mint-master of Plan, under the Counts of Schlick. He filled that office from 1627 to 1640. His arms and initials I—C appear on the coins.

CANOPIO, BARTOLOMEO (*Ital.*). Mint-master, or *Zecchiere* at Rome, from 1551 to 1554, under Pope Julius II.

CANONICI, PAOLO DI ORIENTE (*Ital.*). Engraver at the Mint of Bologna, under Pope Pius V (1566-1571).

CANTERE, PIERRE DE (*Belg.*). Master of the Mint at Bruges in the eighteenth century.

CANTILENA, ANTONIO (*Ital.*). Medallist who worked *circa* 1585. Several medals bearing his signature are known : Scipione de' Monti, of Corigliano, poet (2 var.); — Paolo Regio degli Orseoli, a Neapolitan, Bishop of Vico Equense, 1583-1607; — Marcantonio Colonna, Duke of Paliano, 1535-1584; — Sertorius Quadri-mano, &c.

BIBLIOGRAPHY. — Armand, *op. cit.* — Bolzenthall, *op. cit.*

CANTOR, CHRISTOPH (*Bohem.*). Ducal Mint-master at Liegnitz, 1612-1617, Troppau, 1618, Olmütz, 1619-1620, and Oppeln, 1623, for Bethlen Gabor. His issues are signed C.C.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *ob. cit.*

CANZANI, DEMETRIO (*Ital.*). Milanese die-sinker and medallist. We have seen a medal of Prince von Schwarzenberg, on his election as governor of Milan, in 1850, with this engraver's signature : DEM. CANZANI F., and others on the Marriage of the Emperor Francis Joseph with Princess Elizabeth of Bavaria, 1854; — Visit of the Emperor Francis Joseph to Lombardy, 1851; — Visit of the Emperor and Empress to Milan, 1857 (2 var.), &c.

CANZANI, DOMENICO (*Ital.*). There is a series of medals struck in 1848 to commemorate the Battle of Novara, the Taking of

Milan, and other military successes of Field Marshal Prince Radetzki, which are the work of this Milanese engraver.

BIBLIOGRAPHY. — Donebauer, *op. cit.*

CAPEL (*Belgian*). Engraver, who worked *circa* 1870-1880. He produced in 1873 two satirical 5 Franc pieces of Thiers, another of Gambetta, and in 1874 a pattern 5 Francs of Henri V. of France(?) The latter piece is dated 1871, and is perhaps the artist's best work.

CAPELLO, BENEDETTO (*Ital.*). Mint-inspector at Venice, 1779.

CAPITANEIS, LODOVICO DE (*Ital.*). Brother of Pompeo de Capitaneis, was named *Ponderator* of the Papal Mint on the 28th of November, 1534, and held office until 1551. His salary was 6 ducats per month.

BIBLIOGRAPHY. — E. Müntz, *L'Atelier monétaire de Rome*, Paris, 1884.

CAPITANEIS, POMPEO DE (*Ital.*). Coin-engraver at the Mint of Rome, 1527-1531. He was assassinated by his colleague Benvenuto Cellini.

BIBLIOGRAPHY. — E. Müntz, *L'Atelier monétaire de Rome*, Paris, 1884.

CAPITEL, ANDRÉ (*Swiss*). Mint-master at Geneva, 1656-1664. His initials A C appear on the thalers and subdivisions of that period.

CAPITEL, JÉRÔME (*Swiss*). Mint-master at Geneva, 20th April, 1625 to 14th January, 1633. His distinctive sign on the coins is HE.

CAPO, GB. (*Ital.*). Medallist of the sixteenth century. He flourished *circa* 1555, at about which date he produced a medal of Guidobaldo II della Rovere, fourth Duke of Urbino, 1538-1574. It has on the R. the Greek legend ΦΙΛΑΡΕΤΩΤΑΤΩ accompanying the representation of an antique circus with *metæ* and quadriga.

BIBLIOGRAPHY. — Armand, *op. cit.*

CAPOCACCIA, MARIO (*Ital.*). Medallist, born at Ancona, flourished *circa* 1581. He is mentioned by Vasari in 1568 as the author of some fine portraits in coloured stucco. The only medal known, bearing his signature, has on obv. the arms of Ancona, and on R. the statues of SS. Liberius, Marcellinus, and Cyriacus.

BIBLIOGRAPHY. — Armand, *op. cit.*

CAPPELLARO, CHARLES ROMAIN (*French*). Sculptor, pupil of David d'Angers, F. Rude, and Duret, born in Paris, 1826. He has executed some portrait medallions.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CAPPERONI (*Ital.*). Gem-engraver of the end of the eighteenth and beginning of the nineteenth centuries. He resided at Rome, and enjoyed the favour of the public. However none of his productions have been deemed of sufficient importance to be worth recording by the writers on gem-engraving.

BIBLIOGRAPHY. — Babelon, *La gravure en pierres fines*, Paris, 1894.

CAPPOLA, CONTE (*Ital.*). Mint-inspector at Naples, 1760.

CAPPUCCIO A. (*Ital.*). A clever medallist who has signed some medals struck by Messrs Johnson & Co of Milan; for instance : Commemorative medal, Tournament of the Nizza Cavalleria Regiment at the Scala Theatre, 1890; — Fourth centenary of Columbus, 1893; &c.; his signature A.C.INC. appears also on several medals commemorating the federal Fête de Gymnastique at Lugano, 1894.

CAPRERA (*Ital.*). This engraver conducted *circa* 1825 an establishment at Smyrna, where ancient coins were both counterfeited and concocted. The workshop was afterwards removed to Syra, in the Archipelago, but Caprera becoming blind, it had to be closed.

BIBLIOGRAPHY. — *Num. Chronicle*, 1843.

CAPTIER, ÉTIENNE FRANÇOIS (*French*). Sculptor, born 1842. He exhibited at the Salon of 1870 a bronze medallion of M. Martin. As a statuary, he is known by some very fine productions; at the 1878 Paris Exhibition, his Venus obtained a great success. Since, he has executed a Diana, 1880; Innocence; Portrait of M^{lle} Rouby; a Daughter of Eve, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CAPUCCI (*Ital.*). Sculptor, and medallist. He also cut precious stones, and obtained a second *mention* in 1813 for gem-engraving; the subject was, Theseus raising the stone under which his father had hid his arms.

BIBLIOGRAPHY. — Roger Marx, *Les Médailleurs français*, Paris, 1897.

CAPUTI (*Ital.*). Medallist of the early part of the present century. There is a portrait of Cardinal Consalvi by him. Although the two names Capucci and Caputi occur in works of reference, we think they represent only one artist, as Capucci, the gem-engraver is called Caputi in H. Lehnert's biography of the medallist Henri François Brandt.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CAPY, EUGÈNE (*French*). Sculptor and medallist; pupil of Drolling and Pradier, born in 1829. At the Salon of 1852, he exhibited a medallion representing the Battle of Granicus, and 1853, a portrait medallion of Dr Jobert de Lamballe.

CAQUÉ, ARMAND AUGUSTE (*French*). Medallist, born at Saintes in 1793; pupil of the Royal School at Rochefort, the Ecole d'application at Metz, and of Raymond Gayrard. From 1817-1818, he was employed as Assistant-engraver at the Mint of the Hague. Under Napoleon III, he was appointed Engraver to the Imperial Cabinet, a post which he held from 1853 to 1868. He died in Paris in December, 1881.

He largely contributed to Durand's "Series Numismatica Universalis Virorum Illustrium". Dr Weber mentions that "Caqué was the first in France to make considerable use of 'reducing machines', though a very old reducing machine, preserved in the 'Conservatoire des Arts et Métiers' at Paris, shows that they had long been known". Hulot's *tour à portrait* was greatly improved by him.

A considerable portion of Caqué's productions relate to the Bourbons, and he was at one time (1822) Medallist to Madame La Dauphine, during which period he was commissioned to execute a series of portrait medals of the French Kings from Pharamund to Charles X; this *Galerie numismatique des rois de France* forms perhaps his best known work and consists of 74 pieces, which were exhibited at the Salons, from 1836 to 1839. In 1823, he had already produced a frame of medals of the Kings of France.

Several medals cut by Caqué come within the English series: William Congreve, the dramatist, 1819; — William Camden, 1823; — Francis Bacon, Lord Verulam; — Dr Joseph Priestley; — The Crimean War, 1854 (sev. var.); — Tribute of the French people to the English Nation, 1830; — The Prince of Wales' prize medal for Canadian Schools, 1860; — Canadian Exhibition of Agriculture.

Of his other works, we may mention: Portrait of M. Dubois, a Mint official; — Portrait of Vicomte H. de S.; — Portraits of Louis XIII, and Louis XVI; — Medallion of Henry III (Salon 1835); — Portrait of Louis-Philippe (S. 1836); — The Taking of Algiers; — 13 medals of Kings of France (S. 1836); — 20 medals of Kings of France (S. 1837); — Portrait of Comte de Sussy (S. 1838); — Marshal Soult, Duke of Dalmatia; — 30 medals of Kings of France (S. 1838); — 36 medals of Kings of France (S. 1839); — Portrait medallion of the Prince President of the Republic; — Laying of the foundation stone of the Halles Centrales; — The fountain of Dijon (S. 1852); — Albert de Haller,

1821; — Comte de Morny, (*illustrated*); — Winkelmann; — Distribution of Flags to the National Guard, 1830; — Jeton of the Bordeaux Merchants, 1833; — Napoleon I, 1834; — Jeton of the Notaries of Cosne, 1835; — Agricultural Exhibition of Beauvais-1836; — Musical Congress at Orléans, 1837; — Defence of Mazagran, 1840; — H. François d'Aguesseau, 1821; — Marie Thérèse, Duchess of Angoulême, 1823; — Assassination of the Duc de Berry, 1820 (2 var.); — Funeral of the Duke, 1820; — Jacques Callot, 1838; — Visit of the Duke of Savoy to the Paris Mint, 1824; — Marie-Joseph de Chénier, 1831; — François de Chevert, 1821; — Lucas Cranack, 1823; — Dugay-Trouin, 1819; — Death of Ferdinand, Duke of Orleans, 1842; — St Ferdinand Chapel, 1843; — Hugo Grotius, 1823; — F. Klopstock, 1820; — Laurent Lavoisier, 1821; — Lhomond; — Attempt on the King's life, 1835; —



Portrait medal of the Comte de Morny.

Establishment of Public Shools, 1842; — Various School, Agricultural, and Horticultural Prizes; — General Marceaux, 1831; — Evariste Parry, 1822; — L. Hector, Duke of Villars, 1821; — E. Quirinio Visconti, 1821; — Voltaire, 1820; — Volney, 1822; Annexation of Nice and Savoy to France 1860, &c. In 1830, he engraved, in collaboration with Gayrard, a commemorative medal of the journalists' protest against the laws of July, and alone, another medal which was sold for the benefit of the wounded of the insurrection.

His medal of Louis Napoleon, as President, was distributed broadcast in the provinces before the election of the 10th of December. After Napoleon III's accession to the throne, he celebrated the principal events of the reign by medallic records: Marriage of Napoleon III. with M^{lle} de Montijo; — Capture of Bomarsund; — Birth of the Prince Imperial, &c. In his series of French Kings, Caqué

insisted on including the Duke of Reichstadt as Napoleon II, notwithstanding official remonstrances.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Franks and Grueber, *op. cit.* — Dr F. P. Weber, *English Medals by foreign Artists*, London, 1894. — Leroux, *Médaillier du Canada*, Montreal, 1888. — Mc Lachlan, *Canadian Numismatics*. — Chavignerie et Auvray, *op. cit.* — *Galerie historique et critique du XIX^e siècle*, A. A. Caqué, Paris, 1859. — M. Toe, Caqué, *Grande Encyclopédie*. — A. Brichaut and Chs van Peteghem, *Souvenirs numismatiques de la Révolution française (1870-1871)*, Paris, 1872.

CAR. IOF. (*Ital.*). Signature of a medallist who worked *circa* 1594. The Bentivoglio collection, sold in 1880, contained a medal the R. of which is by this artist. The obv. represents the bust of a young woman, with the legend ISABELLAE.REARIAE, but it is not the work of the same medallist.

BIBLIOGRAPHY. — Armand, *op. cit.*

CARABIN (*French*). Contemporary medallist. R. Marx, in his work, *Les Médailleurs français* illustrates a medal by him, entitled “Le Journal”, and in *Médailleurs français contemporains*, another of a nude figure, finely modelled.

CARADOSSO, CRISTOFANO (*Ital.*). Goldsmith, medallist, coin, and gem-engraver. He was born at Mondonico, in the province of Como, *circa* 1445, and died at the beginning of 1527. He usually styled himself “Caradosso del Mundo”. This celebrated artist flourished at Milan under Lodovico Moro, and after the fall of this prince, worked at Rome under the popes Julius II, Leo X, and Clement VII. Benvenuto Cellini praises him in very high terms as one of the greatest artists of his time and extols his kindness and manly virtues.

He was at first goldsmith to the Duke of Milan, and entrusted with the acquisition of antiques, and especially engraved gems. Some of the productions of this artist are of great beauty; he excelled in the cutting of dies.

The following medals are the work of Caradosso : Donato di Angelo, surnamed Il Bramante da Urbino, architect, 1444-1514 (2 types); — Federigo II Gonzaga R. David playing on the harp; — Pope Julius II, 1503-1513, R. The Basilica of S^t Peter (2 or 3 var.); copies of these in gold and silver were deposited in the foundations of the Cathedral at the time when the Pope laid the first stone of that building, 18th of April, 1506; — Same Pontiff, R. Shepherd seated under a tree; — Do, R. TEMPLVM VIRG. LAVRETI.MDVIII; — Pope Sixtus IV. R. VTILITATI PVBLICAE; — Pope Alexander VI. R. CORONAT; — Francesco Sforza, fourth Duke of Milan, 1450-1466; — Galeazzo Maria Sforza, fifth Duke of Milan, 1466-1476; — Giangaleazzo Maria Sforza,

galloping to r. ; — *℞*, Testone, obv. Bust of Lodovico. *℞*. Arms of Milan (*illustrated*) ; — *℞*, Testone, obv. Similar bust. *℞*. BEATRIX.SF.ANGLA.EST.DVCISSA. Bust to l. of Beatrice d'Este, consort of Lodovico, 1491-1497 ; — *℞*, Testone, obv. Bust of Lodovico. *℞*. Arms of Milan ; date, 1497. Most, if not all of these coins were designed by Leonardo da Vinci, the dies being engraved by Caradosso.

According to Friedländer, Caradosso produced all the coins of the Sforzas who reigned at Milan from Francesco Sforza to Lodovico Il Moro, but Armand shows it is scarcely possible that the artist worked at the Milanese Mint before Giangaleazzo-Maria Sforza ; consequently, his series of coins would extend from 1476 to 1505, as he still remained in office after the fall of the ducal house and during the first years of Louis XII of France's occupation of the city.



Testone of Louis XII de France.

There is a series of medals, similar to those of Francesco Sforza with *℞*. CLEMENTIA.ET.ARMIS. and Lodovico Moro with *℞*. OPTIMO.CONSCILIO.SINE.ARMIS.RESTITVTA, which were ordered by Lodovico to commemorate his predecessors, and which undoubtedly are the work of Caradosso. These pieces are all 41 mill. in diameter, and struck in low relief. F. and E. Gnechi have described them as coins in *Le Monete di Milano*, but they differ from these in size and appearance, and the legends are in fine large Roman type instead of the Gothic characters which were used on the coins. The series comprises eleven personages : Giangaleazzo Visconti, 1st Duke of Milan (1395-1402), Francesco Sforza, 4th Duke (1450-1466), Galeazzo-Maria Sforza, 5th Duke (1466-1476), Bona di Savoia, consort of Galeazzo-Maria Sforza, Giangaleazzo Maria Sforza, 6th Duke (1476-1494), Lodovico Maria Sforza, 7th Duke (1494-1500), and Louis XII, King of France, and Duke of Milan (1500-1512). The portraits are borrowed from the coins. It is not unlikely that Caradosso executed the Milanese coins of Louis XII, and also a medal of that King ; but as he left Milan in 1505, the medals of Maximiliano Sforza (1512-1515), Francesco I (1515-

1522), and Francesco II Sforza (1522-1535), although of same style, are not likely to have been produced by him. Only the following may therefore be attributed to him with some certainty : *A.* obv. Bust of Giangaleazzo Visconti. *R.* Arms (*Gnecchi*, pl. viii, n° 1); — *A.* Obv. Bust as last. *R.* Bust of Francesco Sforza (*Gn.* xii, 1); — *A.* Obv. Bust of Francesco Sforza. *R.* Bust of Lodovico Moro (*Gn.*, p. 92, n° 6); — *A.* Obv. Bust of Galeazzo-Maria Sforza. *R.* Lion to l., crouching amidst flames (*Gn.* xii, 10); — *A.* Obv. Similar. *R.* Arms of Milan (*Gn.* xiii, 5); — *A.* Obv. Similar. *R.* Bust of Bona di Savoia (*Gn.* xv, 1); — *A.* Obv. Bust of Giangaleazzo young. *R.* Arms (*Gn.* xv, 6); — *A.* Obv. Bust of same Duke, older. *R.* Bust of Lodovico Moro (*Gn.* xvi, 2); — *A.* Obv. Bust as on *R.* of last. *R.* Arms (*Gn.* xvii, 3); — *A.* Obv. Bust, similar. *R.* Bust of Louis XII; — *A.* Obv. Bust of Louis XII. *R.* Arms of France and Milan (*Gn.* xviii, 5).

By Caradosso are also the following plaques : Rape of Ganymede; — Engagement between Centaurs and Lapithæ; — Bacchants scourging Silenus; — Death of Laocoon and his children; — Naval scene; — Strength, Science and Justice; — The Conqueror; &c.

As a gem-engraver, Caradosso and his assistant Furnius of Bologna are compared by Pomponius Gauricus, a writer of the beginning of the sixteenth century, to Pyrgoteles and Dioscorides. Their works not being signed, it is impossible to assign them. In 1500, Caradosso engraved a diamond which he offered to Pope Julius II.

Mr. Keary mentions that "In the works of Caradosso the medallic art of the fifteenth century reaches its full development, and rises, perhaps, to its highest point."

Friedländer considered Caradosso as the engraver of some coins of the Popes Julius II and Leo X, but as this artist never belonged to the pontifical *zecca*, they must be assigned to Pier Maria da Pescia or Vittore Camelio who both worked at Rome.

Caradosso executed some magnificent articles of plate for the Popes; thus an inkstand adorned with bas-reliefs representing a Fight between Centaurs and Lapithæ, the Rape of Ganymede, and the Works of Hercules. As a sculptor, his Descent from the Cross in coloured and gilt stucco of the San Satiro Church at Milan, and a statue of Cupid are among his best works.

BIBLIOGRAPHY. Armand, *op. cit.* — Cicognara, *Storia della Sculture.* — Leoni, *De Nobilitate Rerum.* — E. Müntz, *L'atelier monétaire de Rome*, 1884. — Friedländer, *Die italienischen Schaumünzen des fünfzehnten Jahrhunderts*, 1880-1883. — C. King, *op. cit.* — Babelon, *op. cit.* — F. and E. Gnecchi, *Le Monete di Milano*, 1884. — Bolzenthall, *op. cit.* — Bertolotti, *Artisti veneti in Roma.* — Solone Ambrosoli, *Gazzetta numismatica*, 1884. — De Champeaux, *Grande Encyclopédie.* — Piot, *Cabinet de l'Amateur*, 1861. — Molinier, *Les Bronzes de la Renaissance (les Plaquettes).* — Dr Jul. Cahn, *op. cit.* — I. B. Supino, *Il Medagliere Mediceo*, Firenze, 1899. — *Gazette des Beaux-Arts*, t. XXVII.

L. FORRER. — *Biographical Notices of Medallists.*

CARAGLIO, GIOVAN JACOPO (*Ital.*). Copper-plate, and gem-engraver, medallist, and architect. He was a native of Verona, where we find him working as early as 1526, and where he also died in 1570. He spent about thirty years at the court of Sigismund I. of Poland, and while there (*circa* 1540) executed medals of this King, and of his consort, Bona Sforza, which have not come down to us, and one of Alessandro Pesenti, a Veronese, in the service of Bona Sforza, with bust on obv., and musical instruments on R. This artist was such a favourite at the Polish court, that on his leaving, he was overwhelmed with presents to induce him to stay. There is an intaglio engraved by him with a portrait of Queen Bona Sforza.

As a copper-plate engraver he produced in his earlier career some very fine works from drawings by Raphael, Tiziano, Rosso de' Rossi, Pierino del Vaga, &c. From the letters of Pietro Aretino, we learn that Caraglio executed a large number of medals and gems, many of which we may be acquainted with, without knowing their authorship.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — C. W. King, *op. cit.* — Babelon, *La gravure en pierres fines*, Paris, 1894. — Armand, *op. cit.* — *Lettere di Pietro Aretino*, vol. II.

CARASCO. *Vide* CARRASCO.

CARAVAGGIO, GIOSEFFO (*Ital.*). Mint-master at Milan, 6. August, 1594 to 1. January, 1595.

CARAVANIEZ, ALFRED ADOLPHE (*French*). Contemporary sculptor, and medallist. At the Salon of 1880, he exhibited a medallion representing the children of M. Quiros, Spanish consul; and another, in 1882, entitled "My little friend Biron".

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CARAYON-TALPAYRAC (*French*). Mint-master at Toulouse, 1811-1822; symbol, CT interlinked.

CARAYON-TALPAYRAC, J. J. M. PHILIPPE ELISABETH (*French*). Son of the preceding, and Mint-master at Toulouse, 1823-1837; symbol, CT interlinked.

CARDON, ANTOINE (*Belg.*). Copper-plate engraver of Brussels; he executed a number of *Placards* monétaires, and worked also as a medal-engraver, in 1778, at the Brussels Mint, under Van Berckhel.

CARDROSS, HENRY, LORD (*Brit.*). General of Their Majesties' Mint at Edinburgh, under William and Mary, 1689-1694.

CARELBERG, LORENZ (*Swed.*). Mint-master at Stockholm, 1706-1722. His initials L. C. or simply C. appear on coins of Charles XII and Frederick.

CARIAT, L. J. (*French*). Contemporary medallist. The jury of the Salon of the "Société des Artistes français" has awarded him a *Mention honorable* for medal engraving on the 3rd of June last (1898).

CARIER, ANTOINE (*Dutch*). Master of the Mint at Dordrecht, 15th July, 1532 to 17th July, 1535.

CARIES, JOSEPH (*French*). Contemporary sculptor, born at Lyons. A medallion by him, representing portraits of young girls, was much admired at the Salon of 1879.

BIBLIOGRAPHY. — Chavignerie et Auvery, *op. cit.*

CARL, MATTHAEUS or **MELCHIOR** (*Germ.*). Born *circa* 1554, died in 1628. Medallist, and silversmith of Nuremberg, whose family produced a number of artists in the sixteenth and seventeenth centuries. His medals are signed MC, and he seems to have worked at Nuremberg between 1584 and 1596. From that date until his death, he was employed by various of the lesser German Courts. His Nuremberg medals are nearly always round, whilst later ones are usually oval in shape. Besides a number of unsigned works, which cannot be assigned to him with certainty, the following medals are by this artist: 1584, Paul II. Praun; — 1586, Johannes Hefner; — Nicolaus Schleicher; — 1587, Christian Fabius Gugel; — Andreas Imhof; — 1588, Katharina Rümlin; — 1589, Willibald Schlüsselfelder; — Joachim Camerarius; — 1590 and 1591, Andreas Imhof; — 1590, Tobias Tucher; — 1592, Paul I Pfinzing and consort Sabina; — Hans Schel; — 1593, Daniel Eder; — Tobias Panzer; — 1594, Julius Geuder; — 1596, Hieronymus Kress; — Friedrich IV. von Pfalz-Simmern; — Seifried Pfinzing (aet. 28); — Maximilian and Susanne Ölhafen; — Jacob Starck; — 1597, Carl Sichart; — Georg Gwandtschneider; — 1598, Julius Pfinzing, son of Seifried; — Katharina Holbeck; — Maria Holbeck; — 1599, Jacob Imhof; — Christian I. von Anhalt-Bernburg, and consort Anna; — 1602, Johann Hefner of Nuremberg; — 1603, Ernst Friedrich von Baden-Durlach; — 1606, Christian I. von Anhalt-Bernburg; — 1607, Joachim Ernst von Brandenburg-Anspach; — Christian von Brandenburg-Baireuth; — 1611, Georg Fugger of Augsburg, &c.

Some medals signed CI, engraved perhaps by Christoph Jamnit-

zer, remind one of Carl's style and art; they may be the work of one of his pupils.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884. — Bolzenthall, *op. cit.* — *Trésor de numismatique et de glyptique*, Paris, 1841.

CARLIER, GABRIEL (*French*). Sculptor of the beginning of the seventeenth century. He was the son-in-law of Claude de Héry, Engraver-general at the Paris Mint. A number of official and private jetons are by this engraver.

CARLSTEN (*Swedish*) 1647-1718. Medallist at the Swedish Court, of whom a number of medals of Charles XI, and Ulrica Eleonora, Charles and Gustavus, &c. are known. He cut some dies for medals intended to celebrate the various events of Louis XIV's reign. There is also by him a medal of George William, Duke of Brunswick and Luneburg, and another of Brenner, the numismatist and miniature painter. (*Vide* **KARLSTEN**.)

BIBLIOGRAPHY. — J.-J. Guiffrey, *La Monnaie des Médailles*, *Revue numismatique*, 1887. — Thomsen, *op. cit.*

CARMINE, C. (*Swiss*). Contemporary medallist, residing at Bellinzona (canton Ticino, Switzerland). He is the author of a medal commemorating the Liberal Cantonal Shooting Festival at Bellinzona, 1895.

BIBLIOGRAPHY. — *Revue suisse de numismatique*, 1895, p. 262.

CARMOUCHE (*French*). Seal-engraver and medallist of the first half of the seventeenth century, who resided at Nancy. In 1635, he produced 19 seals for various towns.

BIBLIOGRAPHY. — H. Lepage, *op. cit.*

CARNEIRO (*American*). Contemporary medallist of Rio de Janeiro. His signature appears on a large Brazilian medal of 1871, in honour of Val de Lauradio, and on another, commemorating the Abolition of Slavery.

CARNIOL (*Roumanian*). Medal-engraver, residing at Bucharest. His latest production is a commemorative medal of the fiftieth anniversary of Roumanian independence. It represents on obv. a portrait of king Carol I, and the R. resembles the official medal of the provisional government of 1848; the inscription reads EPOCA DELIBERATII ROMANIEI 11 Junie 1848 — EPOCA CAROL I REGE AL ROMANIEI 11. Junie 1898. Only twelve specimens have been struck, one of which, in gold, was presented to the king.

BIBLIOGRAPHY. — *Mittheilungen des Clubs der Münz- und Medaillenfrenunde in Wien*, Juli 1898.

CARNIOLE, GIOVANNI DELLE (*Ital.*) *Vide* **CORNIOLE**.

CARO (*Ital.*). Probably an abbreviation of **CAROLUS**. This signature is found on a medal, dated 1477, bearing on obv. a portrait of Maximilian I, Emperor of Germany, and on R. that of Charles the Bold, Duke of Burgundy.

According to Zani, a painter of the name of Antonio Caro, lived at Piacenza, during the second half of the fifteenth century, but he is not known to have produced any medal work.

BIBLIOGRAPHY. — Arinand, *op. cit.* — Bolzenthall, *op. cit.*

CARON, FRANÇOIS NICOLAS (*French*). Engraver at the Mint of Amiens, 1750-1765.

CAROTO, GIOVAN FRANCESCO (*Ital.*). Veronese medallist, and painter, who worked at the court of Montisferrat, during the first four decades of the sixteenth century. He died in 1546. A medal of Bonifacio Paleologo, Marquis of Montisferrat, 1518-1530, with portrait, bears his signature F. CAROTO OP.

BIBLIOGRAPHY. — Armand, *op. cit.* — Bolzenthall, *op. cit.* — Alex. Wesme, *Giovan Francesco Caroto*, Archivio Storico dell' Arte, 1895.

CARPEAUX, JEAN BAPTISTE (*French*). Sculptor and medallist; pupil of Albert de Pujol, Rude, and Duret; born at Valenciennes (Nord), 11th May, 1827; entered the Ecole des Beaux-Arts in 1844; died at Paris, 12th October, 1875. As a medallist, he produced some very beautiful works. R. Marx in *Les Médailleurs français* illustrates his medallion of La Comtesse de J..., executed in the style of David d'Angers, and mentions four others, which were greatly admired at the 1889 Paris Exhibition: M^{me} Defly; — The Prince Imperial; — M. Ruynard; — M^{lle} Bouvet. His works as a sculptor are very numerous. Alike with the productions of Rude, and Chapu, his medallions are fine specimens of modelling; the portraits are very characteristic and of powerful effect.

Napoleon III made him a Knight of the Legion of Honour in 1866; he was raised to the rank of Officer on the 6th of August, 1875, two months before his death.

Most of the bas-reliefs of Carpeaux: Joseph recognized by his Brethren; — The Holy Alliance of the Nations; — The Submission of Abd-el-Kader; — The Triumph of Flora, &c, could be reduced to the size of medals. He also executed portrait medallions of M. and M^{me} L. J. Foucart; — George Foucard (aged 10); — M^{me} R., &c.

M. E. Chesneau, the biographer of the great French sculptor, pays the following tribute of praise to his memory: "Carpeaux

mérite d'occuper une des pages les plus glorieuses dans l'histoire de l'Art français."

BIBLIOGRAPHY. — E. Chesneau, *Le Statuaire J.-B. Carpeaux, sa vie et son œuvre*, A. Quantin, Paris, 1880. — R. Marx, *Les Médailleurs français*, Paris, 1897. — Chavignerie et Auvray, *op. cit.*

CARPENTIER, GHISLAIN (*Belg.*). Goldsmith and seal-engraver of Tournai, quoted between 1382 and 1400. He was employed to engrave the seal of Louis de Male, for Artois, on the death of the governing Princess, Marguerite, in 1382. In 1400 his name appears again for having executed dies, &c. An impression of one of his seals is preserved at Lille, and exhibits extremely fine work.

BIBLIOGRAPHY. — Alex. Pinchart, *Biographie des graveurs belges*, Revue belge de numismatique, 1861. — Lecoy de la Marche, *Les Sceaux*, Paris, 1889.

CARPUS or **CARPOS**, a fictitious signature found on the following modern, probably seventeenth or eighteenth century, gems : Bacchus and Ariadne on a lioness bound with wreath, red jasper (Florence); — Drunken faun dancing, paste (Count de Thoms); — Heads of Hercules and Iole, calcedony (Florence); — Perseus holding Medusa's head and *harpe* (Raspe).

Carpos, and other names, such as Allion, Action, Masinos, Admon, Nicomachos, Neisos, Hellen, Heios, Miron, Ammonios, Hermais-cos, Epitonos, Pharmacos, Alpheos, &c., have for a long time been considered as artists' signatures of Greco-Roman times. The number of forgeries and imitations of antique gems that are in existence make the study of the Glyptic art a very difficult one, and as M. Babelon puts it : "If Natter could say that the art of engraving on precious stones is the most laborious of all, the study of engraved gems is, amongst all the various branches of archeology, as far as the authenticity of the monuments is concerned, the most difficult and the most delicate." In some cases the supposed name of artist even rests on a misread inscription; thus, the Florence Gallery possesses an antique carnelian representing the bust of an athlete; in the field appears, in two lines, the word **ΔΑΛΙΟΝ**, which is the name of the athlete; a gem-engraver of the sixteenth century misread this for a signature, **ΑΑΛΙΟΝ**, which he inscribed on some of his works; since, other gem-engravers have repeated the error, so that the signature **ΑΑΛΙΟΝ** or **ΑΑΛΙΩΝΟC** is found on numerous cinque-cento and modern intagli and camei.

BIBLIOGRAPHY. — Babelon, *La gravure en pierres fines*, Paris, 1894. — C.-W. King, *op. cit.* — Murray and Smith, *A Catalogue of engraved Gems in the British Museum*. — A. Furtwaengler, *Studien über die Gemmen mit Künstlerinschriften*, 1889.

CARRASCO (*Span.*). Engraver of coins at the Barcelona Mint, circa 1869, and before, under the reign of Isabella II, of whom several

signed medals exist by that artist. Some of his productions are tolerably good.

CARRÈRE, MARTIN (*French*). Coin-engraver at the Mint of Bayonne, 1594.

CARRÈRE, REGNAULT (*French*). Coin-engraver at the Mint of Bayonne, 1590-1594.

CARRIER DE BELLEUZE, ALBERT ERNEST (*French*). Sculptor and medallist; pupil of David d'Angers; born at Aisny-le-Château (Aisne) in 1824; entered the École des Beaux-Arts in 1840. He is the author of a number of fine medallions, executed in the style of his master: M. Pequenot; — Auguste Caïn; — Molière, etc. From 1851 to 1882, he has exhibited almost every year at the Salon, and the latest work we possess a record of, is his statue of Camille Desmoulins, at the Palais-Royal, executed in 1882.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CARRIÈRE, ARNAULT DE (*French*). Coin-engraver at the Mint of Bayonne, 1567.

CARRIN (*French*). Contemporary gem-engraver, residing at Paris.

CARRIONE (*Italian*). Milanese gem-engraver of the seventeenth century.

CARTAUX (*French*). Contemporary medallist, residing at Paris. His name appears on a medal struck in 1889 to commemorate the "Fête des Vignerons" at Vevey, and on an advertising jeton of M. C. Defailly of Geneva, 1896. He also struck a medal to commemorate the 50th Anniversary of the Republic of Neuchâtel, 1898.

BIBLIOGRAPHY. — *Revue suisse de Numismatique*, 1892, p. 187; 1898, p. 186. — Stroehlin et Dr Ladé, *Catalogue de deux collections importantes de Monnaies et Médailles suisses*, Novembre 1898.

CARTELLIER, PIERRE (*French*). Sculptor, born at Paris, 1757, died there in 1831. He was a pupil of Charles Antoine Bridan. Some medallions exist by this artist, who produced the fine equestrian statue of Louis XIV in the centre of the court of Versailles Palace, and the beautiful statue of Napoleon I, in imperial costume. He trained several pupils who attained a wide reputation: Rude, Petitot, Roman, Nanteuil, the two Seures, Demier, Lemaire, Dumont, Lancot, Jalley, Desbœufs, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Quatremère de Quincy, *Notice historique sur la vie et les ouvrages de Cartellier*, 1832.

CARTER, CHARLES FREDERICK (*Brit.*). Contemporary medallist, born at Birmingham in 1805. He was a pupil of Halliday. The following medals are his best known productions : The Keith prize medal. Napier of Merchiston, inventor of logarithms, 1617 ; — The Dobbie-Smith prize medal. Dugald Stewart ; — Another, Professor Colin Maclaurin ; — The Brisbane medal of the Royal Society. Sir Thomas Brisbane of Brisbane ; — The Neill medal of the same society. Dr Patrick Neill ; &c. This medal-engraver has executed a number of other medals of more or less private interest, such as those of Inigo Jones, the great architect of Whitehall ; — Hippocrates (in memory of A. F. Holmes M. D. of Canada) ; — The Prince of Wales, &c.

BIBLIOGRAPHY. — Franks & Grueber, *Medallic Illustrations &c.* — Cochran-Patrick, *Scottish Medals*.

CARTERON (*Dutch*). A clever medal-engraver of the seventeenth century who produced a number of imitations of antique coins.

BIBLIOGRAPHY. — A. de Barthélemy, *Manuel de Numismatique ancienne*, Paris, 1890.

CARTERON, ÉTIENNE (*French*). Goldsmith, copper-plate, and seal-engraver ; born at Châtillon-sur-Seine (Côte-d'Or), circa 1580. His series of engraved plates of ornaments are his finest work ; they are entitled : *Stephanus Carteron castellionensis burgundus inventor has tabulas sculpsit*.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CARTERONE, LORENZO (*Ital.*) Gem-engraver of Parma, who, according to Bolzenthall, engraved coin types on precious stones. He lived at the end of the sixteenth and beginning of the seventeenth centuries.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CARUCCHIO, ANGELO (*Ital.*) Contemporary medallist, residing at Milan. He has executed a number of medals, mostly of private interest, which however exhibit very fine work.

CASALINO, ANDREA (*Ital.*) Goldsmith of Piacenza, who was Mint-master there, and later, at Parma, 1590-1594.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CASANOVA, I. (*Mexican*). Medallist of the second half of last century. His name appears on several proclamation medals of Charles III, 1760, for Mexico, and 1761, for Pachucha and Real del Monte, San Miguel and Pasco.

BIBLIOGRAPHY. — C. Wyllis Betts, *American Contemporary Medals*, New-York, 1894.

CASELLA, ELLA (*Brit.*). Contemporary sculptor and medallist, residing in London. Dr J. Brettauer of Trieste possesses a very beautiful cast medallion by her of the celebrated French physician J. Charcot (Diam. 93 mm.). This medallion is in the style of Sperandeo. At the Royal Academy Exhibition of 1899 this artist had a portrait medallion in coloured wax of a Venetian.

CASELLA, NELIA (*Brit.*). Contemporary sculptor and medallist, who exhibited at the Royal Academy in 1899 the following beautiful medallions in coloured wax : A Dutch Girl ; — A Dutch Boy ; — Laura and Petrarca, &c.

CASELLI, GIANBATTISTA (*Ital.*) Medallist, and sculptor of Cremona, who worked *circa* 1551. The two following medals are by this artist : Portrait of himself *℞*. Atlas carrying the globe (T. W. Greene collection) ; — Jacobus Gadius, General of the order of the “ Umiliati ” ; Obv. Bust *℞*. Draped female resting against pillar. Bolzenthall also mentions two others : Bernardino Crotti, — and Massimiliano Sforza, eighth Duke of Milan, of which Armand says they are unknown to him. Should the last be by Caselli, it was executed before 1530.

This medallist was also a poet, and Bolzenthall quotes the following rhymes which refer to the medal he executed of himself :

Mio spirito ch' ha desir, che la sua spoglia
Rimanga sculta per mostrar l' ingegno
Di che natura e Dio l' han fatto degno
Nanti che in terra il corpo si discioglie,
Perchè non mai la morte più mi toglia
Me stesso ha sculto.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Armand, *op. cit.*

CASONI, ANTONIO (*Ital.*). Painter, and medallist of Ancona. He was working in 1598, and died in 1634. His best known medals are : Pietro Aldobrandini, Cardinal, 1593-1621, signed ANTONIVS CASONIVS F. 1598 ; — Ercole Bottrigaro, mathematician and musician, of Bologna, 1531-1609 (2 types) ; — Dionisio della Ratta, also a Bolognese, † 1597 (4 types) : (a) *℞*. Façade of building, (b) *℞*. Arms surmounted by a cardinal's hat, (c) *℞*. St Peter standing, (d) *℞*. Inscription DIVO.PETRO, &c., and date A.D. CIO.IV.XCII.

BIBLIOGRAPHY. — Armand, *op. cit.* — Bolzenthall, *op. cit.*

CASONI (*Ital.*). Mint-master at Rome, under Pope Clement XII. His arms appear on some of the coins of that Pontiff.

CASPAR, *Vide* **CASPAR RYTKER**. Mint-master at Olkusz in Poland, 1593-1604.

CASSINA, GIOVANNI (*Ital.*). Contemporary Milanese artist; in 1889 he executed a beautiful medallion of Abbate Rosmini, and in 1890, another of Amedeus of Savoy, Duke of Aosta.

CASSINO, T. GIACOMO (*Ital.*). Mint-master at Turin, 1503-1507. The coins issued under him bear the signature C. TX.

CASTAGNA, BERNARDO (*Ital.*) Mint-master at Turin, 1567-1569.

CASTAGNO (*Ital.*). Sculptor of the fifteenth century; Vittore Pisano was his pupil; he attained great notoriety for his beautiful work, but no medals are known of him.

CASTAIN, BARTHÉLEMY (*French*). Engraver at the Mint of Toulouse, 1693.

CASTEL (*French*). Engraver at Lyons *circa* 1848; worked for Durafour. There is a medal, bearing his signature, which commemorates the presenting by the people of Lyons of a statue to the city of Paris, in 1848, and others, illustrated in *Souvenirs numismatiques de la Révolution de 1848*.

CASTEL, BOLOGNESE *Vide.* **BERNARDI, GIOVANNI** *suprà*.

CASTELLE, ROBERT (*French*). Mint-master at Troyes, 1355-1356.

CASTIGLIONI, C. (*Ital.*). Milanese die-sinker, who cut in 1848 a medal in honour of Field Marshal Count Radetzki, after his victory at Milan.

CASTRUCCI (*Ital.*). Gem-engraver of the eighteenth century, who worked at Rome, where he enjoyed papal patronage, although none of his works are of great merit.

BIBLIOGRAPHY. — Babelon, *op. cit.*

CATEL (*French*). There is a pattern 20 Franc piece of 1848, bearing the signature of this engraver.

CATANEO, RAFAELO (*Ital.*). Die-sinker of the beginning of the 18th century. His productions are signed R. C.

CATENACCI, VINCENZO (*Ital.*). Medallist of the beginning of the present century. His works are not worth recording, except perhaps a fine medal of Trottola, and those of Viscount Giovanni Baptisto of Naples, 1844, and the painters P. Novelli, and G. L. Bernini.

The first of these medals is erroneously described as of Trottola Medendi in most catalogues; the legend on obv. is: TROTTOLA MEDENDE - ARTE PERITA. Trottola was one of the most cele-

brated lady professors of the Medical School of Salerno, in the eleventh century.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — *Information obtained from Dr J. Brettauer of Trieste.* — *Numismatische Zeitschrift*, Bd VI und VII, p. 156.

CATILLON, JEAN (*French*), 1589. Seal-engraver of the latter end of the 16th century. He was entrusted with the engraving of the great seal for King Henry IV, in 1589, for which he received the sum of 60 écus. No other particulars are known of this artist, except that several goldsmiths of the same name, or Castilon, flourished at Paris during the first half of the sixteenth century.

BIBLIOGRAPHY. — J.-A. Blanchet, *Les graveurs en Béarn*, Dax, 1888.

CATTALDI, PABLO (*American*). Medallist of the second half of the present century, who resided at Buenos-Ayres. His best known medals are : Bernardino Rivadavia; — Capt. General Urquiza, 1859; — National Union of the Argentine Republic, 1860; — The City of Buenos Ayres, 1860, &c.

BIBLIOGRAPHY. — A. Rosa, *Monetario Americano*, Buenos-Ayres, 1892.

CATTANEO, GAETANO (*Ital.*). Medallist of the end of last and beginning of the present century. He produced a number of medals, which are not of very much interest.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CATTOIR, JOSEPH (*Belg.*). Copper-plate engraver and medallist; one of the competitors for the post of engraver at the Brussels Mint, in 1775, when van Berckhel was elected.

CATURCO, JOHN DE (*Brit.*). Master of the Mints at Canterbury and London, in conjunction with Gerald Mauhan, *anno* 14 of Edward I, and sole Master of the Cambridge Mint, *anno* 15 of the same reign.

BIBLIOGRAPHY. — Ruding, *op. cit.*

CAUDRON, JACQUES, EUGÈNE (*French*). Sculptor; pupil of David d'Angers; born at Paris, 16th November, 1818; died there in 1865. He entered the Ecole des Beaux-Arts in 1835, and executed some portrait medallions, for instance one of the great savant, C. D. Ducange.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CAUDRON, THÉOPHILE (*French*). Sculptor; born at Combles (Somme) 1805; died at Amiens in 1848; pupil of Cartellier and at the Ecole des Beaux-Arts. Between 1831 and 1848, he exhibited several medallions and bas-reliefs in clay at the annual Paris Salons.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CAUNOIS, FRANÇOIS AUGUSTIN (*French*). Medallist; born 12th June, 1787, died in 1859; pupil of Dejoux; entered the Ecole des Beaux-Arts in 1813. He executed a large number of portrait-medals, some of the best known of which are : Voltaire ; — Nicolas Boileau-Despréaux ; — Pierre Bayle ; — Condé ; — Cuvier ; — Talma ; — Foy ; — Montlosier ; — Michel de l'Hospital, &c. He contributed to Durand's "Series Numismatica Universalis Virorum Illustrium", to which belongs the memorial medal of John Locke, the philosopher, which is of especial interest to English collectors, and was engraved by him. His medal on the Coronation of Charles X, 1825, is very beautiful. He was one of the competing engravers for the 1830 Revolution medal.

In 1813 he had obtained the second prize at the *Concours pour Rome*; in the previous year he had also executed a medal : The French Hercules. In 1815, he was *logiste* for medal-engraving;



Pattern 5 francs, by Caunois.

subject : The Death of Ajax. At the Salon of 1838 he exhibited a portrait-medallion of M. B***; — 1848, Commemoration of the Bastille Monument; — 1847, General-lieutenancy proclaimed by the Duke of Orleans; — Count Molé; — Parmentier; — Monument of Molière; — 1851, General Drouot; — M. Aubert, mayor of Vincennes; — Comtesse de K***; — General M. D***; — M^{me} S. O***.

There is at the Versailles Museum a bust by him of Prince Poniatowski, and at the Rouen Museum, those of Horace Vernet and Comte Mollien. — In 1848 the artist submitted to the Coinage commission of the second French Republic patterns for the gold, silver, and copper currency.

By this medallist are also the following medals : Birth of the Duke of Bordeaux, 1820; — Porter's ticket, Halle aux farines, 1823; — F. Alex. Fred., Duke of La Rochefoucault, 1823; — G. L. Terneaux; — Louis Antoine d'Angoulême, Pacification of Spain, 1823; — Do, Triumphal Return to Paris, 1823; — Louis II de

Bourbon-Condé, 1823; — G. M. Brune; — Accession of Charles X, 1824(2 var.); — Coronation at Rheims, 1825; — Ph. Néricourt-Destouches, 1816; — A. M. J. J. Dupin, 1820; — Fénelon, 1825; — Claude de Joux, 1816; — A. H. Kératry, 1828; Lafayette, 1824; — Column of July, 1840; — J. B. Massillon, 1819; — F. Eudes de Mézeray, 1817; — Molière Fountain at Paris, 1844; — Montesquieu, 1817; — Casimir-Périer, 1832; — Antonio Quiroga, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Dr F. P. Weber, *op. cit.* — Franks and Grueber, *op. cit.* — Chavignerie et Auvray, *op. cit.* — *Grande Encyclopédie*.

CAVAL. MI B. Signature of the Italian medallist CAVALIERE MICHELE BALLA. He was working in 1591, when he executed a medal of Pope Gregory XIV (Niccolo Sfondrati), with bust on obv. and R. legend: GRÆGEM. NE. DESERAS.

BIBLIOGRAPHY. — Armand, *op. cit.*

CAVALIERI, ANDREA (*Ital.*). Medallist of the sixteenth century. Born in 1540, he was still working in 1584. Bolzenthall mentions that he was equally clever as a modeller and medal-engraver, and that he was appointed Master of the Mint of Sabbionetta by Duke Vespasiano Gonzaga as a token of his achievements in that particular branch of the glyptic art.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CAVALLARIO, PAOLO (*Ital.*). Goldsmith of Correggio, and engraver at the Reggio Mint for a number of years, 1543-1572. A contemporary document records the following notice of the artist: "Magistro Paulo aurifici libras sexaginta Imperialium pro eius solutione presentis anni ultimi elapsi ponderandi et bullandi monetas Argenteas."

BIBLIOGRAPHY. — F. M. Valeri, *La Zecca di Reggio Emilia*, Rivista Italiana di Numismatica, 1894. — *Arch. di Stato di Reggio*.

CAVALLERINO, NICOLO (*Ital.*). Goldsmith, sculptor, and medalist of Modena. His medals were executed circa 1535. Vedriani records that he presented a silver medal with portrait of Charles V. to that monarch, when at Modena on his way to be crowned at Bologna. The following medals are generally attributed to Cavallerino on the testimony of contemporary writers: Guido Rangoni, Lord of Spilamberto, 1485-1539 (3 varieties, one *illustrated*); — Argentina Pallavicini, consort of Guido Rangoni, † 1550 (2 types): (a) R. Genius crowning young female seated to r.; (b) R. Female figure seated to r. holding sceptre and serpent; in front, and behind, a dog; — Altobello Averoldo, Bishop of Pola, 1497-1532, R. MATVRA CELERITAS; — Girolamo Beltramoti; — Marino Grimani, Cardinal, 1528-1546, R. Jupiter Aetophoros

seated ; — Laura Pallavicini San Vitale, consort of Gianfrancesco, and sister of Argentina Pallavicini, &c.

This medallist's work is exceptionally beautiful.



Medal of Guido Rangoni, by Cavallerino.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Armand, *op. cit.* — Vedriani, *Vita dei Pittori, Scultori, &c. Modenesi.* — G. Muzio, *Lettere*, p. 178. Ediz. Fir. 1590. — V. Rossi, *Nic. Cavallerino.*

CAVALLI, GIANBATTISTA (*Ital.*). Son of Gianmarco Cavalli, and also a coin-engraver. Contemporary documents show him to have worked at the Mint of Mantua, where he produced in 1523 the fine coin of Federico II. Gonzaga, which bears on R. David playing on the lyre (Armand II, 156, 4). Later on, the artist worked at the Mint of Reggio.

BIBLIOGRAPHY. — U. Rossi, *Gianmarco e Gianbattista Cavalli*, Riv. Ital. di Num., 1892.

CAVALLO, GIAN MARCO (*Ital.*). Medallist of the sixteenth century. He first worked at the court of Mantua, but was called to Hall in Tyrol in 1506. His name appears sometimes in German records as Johannes Marckus de Canalis. B. Beham Jun^r mentions that he executed in 1506 a medal of Maximilian I on his second marriage with Maria Bianca Sforza, 1494, the portrait of the Emperor being taken from a painting by Ambrogio de Predis, 1502, and a Half Thaler of the same monarch, with Tyrolian eagle on R. Maximilian I was a great admirer and patron of Art; it is said, he had a special liking for fine medals, and often gave orders for some to be issued, which he himself afterwards criticised. At the Mint of Hall i. T., where several good artists were employed besides Gian Marco Cavallo, a series of Gulden, Groschen with multiples and subdivisions were struck, which have also the character of medals, in so far that they were often used as presentation gifts.

BIBLIOGRAPHY. — Domanig, *Porträtmedaillen des Erzhauses Oesterreich*, Wien, 1891. — *Rivista Numismatica Italiana*, vol. I, pl. XII. — Roberto von Schneider, *Gian Marco Cavalli alla Zecca di Hall in Tirol*, Rivista Italiana, 1893.

CAVEDELL-JEANNY (*French*). Contemporary medallist and sculptor. His best known work is a medallion of La Tour d'Auvergne, the last Grenadier of France.

CAVELLIER, PIERRE JULES (*French*). Modern sculptor and medallist; born at Paris in 1814; pupil of David d'Angers and P. Delaroche; entered the Ecole des Beaux-Arts in 1831; he obtained several prizes at the annual Paris Salons, between 1836 and 1867. He is the author of some portrait medallions after the style of David d'Angers, but his celebrity is due to his numerous works of sculpture.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CAVINI, G. (*Ital.*). Gem-engraver of the second half of the eighteenth century; he has produced some good work.

BIBLIOGRAPHY. — Babelon, *op. cit.*

CAVINO, GIOVANNI (*Ital.*). Medallist of extraordinary talent, born at Padua in 1499 or 1500, where he died in 1570. He is far

better known for his wonderful imitations of Roman large brass coins and medallions, which are commonly called Paduans, “and were designed as studies and not as forgeries,” than for the artistic medals which he produced in so great a number. His copies of antique coins, numbering about 120, belong mostly to the period of the Twelve Caesars, although there are some of later specimens; he was assisted in his work by his friend Alessandro Bassiano, and his son, Vincenzo Cavino, who was also a clever engraver.

The Bibliothèque Nationale at Paris preserves 122 of Cavino’s dies, which were bought in the 17th century by Th. Lecomte from the Lazzara family of Padua, and bequeathed by him to the Abbey of Sainte-Geneviève in 1670. R. H. Lawrence, after mentioning that Cavino’s imitations were not originally designed as forgeries and that they were passed off as genuine antiques, against his



Agrippina Senior.

wishes says : “ But as such many of them found their way into the most celebrated collections of Europe and were the subjects of numerous dissertations. Even during the present century several of them were regarded as antique by such numismatists as Mionnet and Barthélemy. The greater number of the coins usually termed “ Paduans ” are cast from moulds and of little value and easily detected; but the pieces struck from Cavino’s dies possess great artistic merit and are often not readily distinguishable from ancient coins. There are, however, several general points of difference which become apparent after careful comparison with the genuine coins. The “ Paduan ” is usually too round and regular, and the flan thinner; the dots of the border or engrailment are large and in irregular relief; the letters are flat and square, especially N; M. is broad at the base and narrow at the top; H and D are square and heavy, and A and N are too narrow and sharp. The coins struck by Cavino himself (the dies were used after his death) are usually composed of red and yellow copper, poorly alloyed.”

The following is as complete a list of Cavino's imitative pieces as we have been able to collect : Julius Cæsar, Æ¹, R. VENI VIDI VICI (Cohen, I Ed., VI, p. 556); — Another, Æ¹, R. L. BVCA Caduceus &c. (Montigny, 1); — Julius Cæsar and Augustus, Æ¹, R. DIVVS AVGVSTVS PATER (Mont. 2); — Augustus, Æ¹, R. OB.CIVES SER (Cohen, II Ed., I, n^o 302); — Tiberius, Æ¹, R. The Altar of Lyons (C. 28 and 29); — Antonia, Æ¹ (C. 6); — Agrippina senior, Æ¹, R. Carpentum (C. 231, *illustrated*); — Another, Æ¹, (C. 2); — Caligula, Æ¹, R. The three Sisters of Caligula (C. 4); — Another, Æ¹, R. Similar, without S.C. (C. 4); — Another, Æ¹, R. DIVO AVG.S.C. Caligula sacrificing at an altar; sometimes with the countermark N.C.A.P.R. (C. 10); — Another, Æ¹, obv. Head of Caligula laureate, R. Similar (C. p. 238, note 1); — Another, Æ¹, R. ADLOCVT.CO.H.S.C. (C. 1; Cavino designed four varieties of this type); — Claudius, Æ¹, R. NERO.CLAVDIVS.DRVSVS. GERMAN.IMP.S.C. Triumphal arch (C. 48); — Another, Æ¹, R. Hope (C. 1408); — Britannicus, Æ¹ (C. 2); — Nero, Æ¹, R. ANNONA &c. Ceres seated (C. 14; two varieties of head, one bearded); — Another, Æ¹, R. DECVRIO S.C. Nero on horseback followed by a horseman (C. 83); — Another, Æ¹, R. The Port of Ostia (C. 38); — Another, Æ¹, R. ADLOCVT.CO.H.S.C. Emperor standing to l., addressing five soldiers; — Another, Æ¹, R. S.C. Triumphal Arch (Balmanno Collection, New-York); — Galba, Æ¹, R. Honos and Virtus (C. 92); — Another, Æ¹, R. ADLOCVT.CO.H.S.C. (C. 6); — Otho, Æ¹, R. SECVRITAS PR. Securitas standing to l. (C. 16, 3 var.); — Another, Æ¹, R. Same legend; Emperor standing before an altar (C. p. 354, note 1); — Another, Æ¹, R. S.C. Figure standing in a temple (C. p. 354, note 1); — Vitellius, Æ¹, R. MAT.AVG.MAT.SEN.MAT. PATR., Female seated to l. (Montigny, 26); — Another, Æ¹, R. Honos and Virtus (C. 38); — Another, Æ¹, R. S.C. Mars to r. (C. 78); — Vespasian, Æ. Denarius, R. IMP. Emperor in quadriga; — Another, Æ¹, R. IVDAEA CAPTA (C. 239); — Another, Æ¹, R. Honos and Virtus (C. 202); — Another, Æ¹, R. ROMA.RESVRGES.S.C. The Emperor raises Roma (C. 425); — Another, Æ¹, R. S.C. Mars to r.; — Another, Æ¹, R. Spes (C. 1408); — Titus, Æ¹, R. View of the Colosseum and Meta Sudans (C. 399); — Another, R. Titus seated (Keary, 123); — Another, Æ¹, R. IVDAEA.CAPTA.S.C. (C. 114, 2 var.); — Another, Æ¹, R. S.C. Mars to r. (C. 198-203); — Another Æ¹, R. Caduceus between two cornucopie (C. 248; a specimen of this type, probably the one mentioned by Cohen, was catalogued as antique in the Montagu Sale Catalogue, lot 609, and realized £ 5. 2. 6, but was subsequently returned by

the purchaser on unmistakable evidence of its being a "Paduan"); — Domitian, Æ¹, R. PONT. MAX. TR. P. VIII. LVD. SAEC. S. C. Emperor seated to l. on suggestum, &c. (C. 81, and p. 502, note 1); — Another, Æ¹, R. Spes (C. 1408); — Domitia, Æ. Denarius (C. p. 535, n° 1); — Nerva, Æ¹, R. ADLOCVT. AVG. S. C. (C. 1); — Another Æ¹, R. CONGIAR. P. R. S. C. Emperor seated on curule chair (C. 37); — Trajan, Æ¹, R. River-god reclining to l., under arch, beneath which is AQVA. TRAIANA (C. 23); — Another, Æ. Denarius, R. PARTHICO &c. Head of Sol, radiate (C. 188); — Hadrian, Æ¹, R. FELICITATI &c. Galley on sail (C. 710); — Another, Æ¹, R. FID. EXERCIT. S. C. The Emperor addressing three soldiers (C. p. 167, note 1); — Another, Æ¹, R. Bridge (C. 1508); — Another, Æ. Denarius, R. COS. III. NEP. Galley (C. 445); — Antinous, Æ Medallion, R. TOIC·AXAIOIC·ANEΘHKE. Mercury with caduceus holding back Pegasus (Keary, 126); — Another, Æ Medallion,



Marcus Aurelius.

R. MAGIS. VICI. SED. TIBI. Horseman transfixing another one (Armand, I, p. 182, n° 22); — Aelius, Æ¹, R. PAN-
NONIAE. CVRTA. AEL. S. C. (Montigny, 50); — Another, Æ¹, R. Concordia seated to l. (C. 7); — Antoninus Pius, Æ¹, R. COS. III. The Emperor receives an olive-branch from Roma, (Montigny, 51); — Marcus Aurelius, Æ Medallion, R. Victory seated (C. 367, 2 var.); — Another, Æ Medallion, R. Jupiter seated to r. on the seven hills of Rome (C. p. 507, note; *obv. illustrated*); — Another, Æ Medallion, R. Argos and Minerva (C. 400); — Faustina Junior, Æ Medallion, R. S. C. The Empress and five veiled women sacrificing to r. and l. of an altar before the temple of Vesta (C. 101); — Lucius Verus, Æ Medallion, R. Jupiter seated upon the seven hills of Rome, &c. (C. 97); — Another, Æ Medallion, R. Similar (C. III, p. 16, 97); — Another, Æ Medallion, R. COS. III. The Emperor receives an olive-branch from Roma (C. 92, 2 var.); — Commodus, Æ Medal-

lion, \mathcal{R} . Salus (C. 735; this \mathcal{R} . was also used with the obverse die bearing the head of Cosmus Scaptius); — Pertinax, \mathcal{A}^1 , \mathcal{R} . Providence (C. 44); — Didius Julianus, \mathcal{A} Denarius, \mathcal{R} . Fortuna standing to l. (C. 6); — Another, \mathcal{A} Medallion, \mathcal{R} . COS.II. S.C. Quadriga to l., horses in high action, imitated from Syracusan decadrachms (C., p. 209, note); — Clodius Albinus, \mathcal{A}^1 , \mathcal{R} . ITALIA (Montigny, 63); — Septimius Severus, \mathcal{A} Medallion, \mathcal{R} . Mars (Cf. C. 467); — Caracalla, \mathcal{A} Medallion, \mathcal{R} . The Emperor in triumphal car (C. 382); — Geta, \mathcal{A}^1 , \mathcal{R} . ADLOCVTIO (C. VII, p. 227, 472); — Elagabalus, \mathcal{A}^1 , \mathcal{R} . SACERD.DEI. SOLIS.ELAGAB.S.C. The Emperor standing to l., sacrificing at an altar, (C. 222); — Macrinus, \mathcal{A} Denarius, \mathcal{R} . PONT.MAX., &c. (C. 39); — Diadumenianus, \mathcal{A} Denarius (Montigny, 68); — Julia Paula, \mathcal{A}^1 , \mathcal{R} . CONCORDIA.AETERNA.S.C. (C. 19); — Severus Alexander and Julia Mamaea, \mathcal{A} Medallion, \mathcal{R} . FELICITAS TEMPORVM (C. IV, p. 70, n° 6); — Another, \mathcal{A} Medallion, \mathcal{R} . The Baths of Severus Alexander (C. IV, p. 71, n° 10).

By Cavino are also : Homer, obv. Bust to r. \mathcal{R} . Male figure between Jupiter and Ceres (Montigny, 94); — Mithridates VI (copy of a tetradrachm, with \mathcal{R} . Stag feeding; — Artemisia, \mathcal{R} . ΜΑΥΣΩΛΕΙΟΝ Mausoleum (Montigny, 91); — Hercules, obv. Head of Hercules to r., \mathcal{R} . Hercules receives from Deianeira the garment steeped in the blood of Nessus (Cigognara, II, pp. 426-30).

M. de Barthélemy in *Numismatique ancienne* (Manuels Roret) gives the following points of consideration to distinguish between genuine old coins and Cavino's imitations. The latter can generally be detected by careful examination : 1. Cavino's flans are thinner than the originals; 2. The condition of the coins is nearly always perfect; 3. The letters of the inscriptions are uniform in style and point to modern engraving; 4. Patina seldom is found on "Paduans"; 5. The edges are generally filed; 6. The pieces are beautifully struck, of circular shape, and perfectly symmetrical.

Cavino's medals bear the dates of 1539, 1540, 1554, and 1565; some are very rare : Benedetto Accolti, Archbishop of Ravenna in 1525, and Cardinal, 1527-1549; — Floriano Antonini; — Alessandro Bassiano, a Paduan scholar, who entered partnership with the artist *circa* 1540 for the production of imitations of antique coins; (a) Obv. Busts jugate of Bassiano and Cavino. \mathcal{R} . Bust of Marco Benavides; (b) \mathcal{R} . Eagle to l.; (c) Ceres draped standing (*illustrated*); (d) GENIO.BENEVOLENTIAE.DVLCIS. Male figure holding dolphin and patera; — Giovanni Battaglini (2 types); — Gianpietro Benavides, Paduan doctor † 1520; — Marco Benavides, Paduan jurisconsult, 1489-1582; a) \mathcal{R} . Bust of Gianpietro Benavides; b) \mathcal{R} . Temple; — Marcantonio Contarini, surnamed "Il Filosofo", Venetian statesman, dated MDXL; — Girolamo Cornaro,

also dated MDXXX; — Tiberio Deciano, jurisconsult, 1508-1581; — Giovanni Antonio Vincenzo Dalce, Paduan jurisconsult, born in 1482; — Girolamo Fracastoro, Veronese doctor, astronomer, and



Alessandro Bassiano and Giovanni Cavino.

poet, 1483-1553 (quoted by Cicognara); — Girolamo Gemini (in the Brit. Museum); — Marino Grimani, Venetian Cardinal, 1528-1546; — Goro Gualteruzzi; — Alfonso II d'Avalos, Marquis of Guastalla R. AFRICA CAPTA, signed C.C.; — Jesus-Christ, obv. Bust to l. and legend, IESVS. LIBERATOR. ET. SALVATOR. — 1565. IOAN. CAVINVS PA. R. DEVS. TRINVS. ET. VNVS. God with triple visage seated facing in the attitude of blessing, &c.; — Another, with bust to r., and legend PORUS. CONSILII. FILIVS. — IOANNES. CAVINEVS. R. Jesus on the cross; on the sides, the Virgin and St John standing; at his feet Mary Magdalene



Jesus Christ.

kneeling; legend, OMNIA. SVRSVM. TRACTA. SVNT. (*illustrated*); — Pompeo Lodovisi, Bolognese, and Girolamo Panico, Paduan, obv. Busts jugate (a) R. Male figure sacrificing at altar; (b) Two shields of arms; — Giovanni Melsi, jurisconsult; — Balduino del Monte, brother of Julius III, created Count of Monte-

sansavino in 1550. a) R. Draped female figure standing; b) Hor-
 semen fighting; — Andrea Navagero, Venetian poet and scholar,
 1485-1529; — Bernhardt, Count of Ortenburg; — Restoration of
 Popery in England, 1554, obv. Bust of Pope Julius III. R. AN-
 GLIA RESVRGES. The Pope raising suppliant England; on one side
 stand Philip and Mary, and on the other Cardinal Pole and
 Charles V; in ex. VT NVNC NOVISSIMO DIE (The late
 Mr H. Montagu only possessed a gilt specimen of this fine and rare
 medal (*illustrated*); — Marcantonio Passeri, Paduan, 1491-1565



Restoration of Popery.

(2 types); — Francesco Quirini, Venetian poet; — Luca Salvioni,
 Paduan jurisconsult; a) R. Ceres; b) R. Bust of Marcantonio
 Bonavides; — Giovanni Salviati, born at Florence in 1490, Cardi-
 nal, 1517-1553, with Greek legends; — Cosmus Scaptius (*illustrat-
 ed*); — Niccolo Verzi, of Capo d'Istria, jurisconsult; a) Female
 figure standing; Giampolo Zuponi, Paduan, &c.



Cosmus Scaptius.

According to Giulianelli, Cavino was also an expert gem-engraver,
 and produced some beautiful busts in cast bronze and bas-reliefs

presenting the portraits, life-size, of Andrea Navagero and Girolamo Fracastoro.

Some of Cavino's medals are found in silver, but they are all extremely rare, as most of the specimens have been melted down. It is probable that they were all executed at Padua, where the artist resided until his death in 1570, and where he is buried in the church of S. Giovanni di Verdara. It is said that "the stone bound by an iron ring, which he used in coining, was preserved for a long time in that church". Lawrence also makes the following remarks on Cavino's art:

"The imitation of Roman art seems from an early period to have been traditional at Padua, which contained one of the greatest universities of Europe. The earliest Italian medals were struck in that city and are quite classical in style. In the case of Cavino, this close adherence to the style of his Roman models is very marked and it prevented him from equalling the best medallists of his period as an artist in portrait medals.

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CAVINO, VINCENZO (*Ital.*). Son of Giovanni Cavino. Bolzenthall supposes him to be the author of a medal with bust of Christ on obv. and the inscription EGO SVM LVX MVNDI, dated 1581. It is known that he worked with his father and largely contributed to his series of imitations of antique coins.

CAYRE, THOMAS (*French*). Master of the Mint at Sisteron, 1591-3, during the troubles of the League, when this temporary Mint was opened. In conjunction with Antoine Maurisy he issued *Pinatelles* (Double Sole Parisis).

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CAZIN, MICHEL (*French*). Contemporary medallist, residing at Paris. Born at Paris, on the 12. April 1869; pupil of his father; exhibited at the Champs-Élysées, 1885-1889, and at the Champ de Mars since 1889; created officier d'Académie in 1894.

The following medals by him are exhibited at the Luxembourg Museum at Paris : Medal for the Orphanage of Arts ; — A survivor of the Grande-Armée ; — Pierre Marie Leprêtre ; — A philosopher ; — Portrait of a child ; — Antoine Delhaye ; — Hyacinthe Petit ; — P. M. Leprêtre ; — and Henri Merlin. He also executed the commemorative medal presented to Puvis de Chavannes on his 70th birthday, two portrait medallions of Coquelin Cadet, and Hippolyte Adam, and a bronze plaque entitled : “ Résignée.” All these medals were cast in bronze by the author. He has also distinguished himself in sculpture, and copper plate engraving ; to the latter branch of art belong : Holbein’s family (Bâle Museum), Portraits after Rembrandt, and a series of engravings taken from nature.

The artist was rewarded with a *Mention honorable* for drawing and engraving in 1888, a government grant and scholarship for medal-engraving in the same year, and again a *Mention honorable* at the Paris Universal Exhibition of 1889.

At the Royal Academy Exhibition of this year (1899), the following medals and plaques by this artist are attracting much admiration : Résignée ; — Orphelinat des Arts ; — Le Père Petit ; — Coquelin cadet ; — Ambroisine, &c.

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C. B. *Vide* **CONRAD BLOC**, Dutch medallist, 1577-1602.

C. B. *Vide* **CONRAD BECHTMANN**, Mint-master at Aschaffenburg, 1683-1696.

C. B. *Vide* **CONRAD BÖRER**, Die-sinker at Augsburg, 1711-1756.

C. B. *Vide* **CASPAR BRUPACHER**, Mint-master at Lucerne, 1794.

C. B. *Vide* **GEORG CHRISTOPH BUSCH**, Mint-master at Ratisbon 1773-1811.

C. B. *Vide* **CAJUS BRANTH**, Mint-master at Altona, 1818.

C. B. *Vide* **CHRISTOPH BORG**, Mint-master at Stockholm, 1821-1827.

C. B. *Vide* **CARL BECKER**, Die-sinker at Offenbach, † 1830.

C. B., signature of the artist who engraved a shooting medal of Stanz, undated, with Arnold von Winkelried on obv. and shield of arms of Nidwalden on R.

C. BS. *Vide* **CHRISTOPH BRETSCHNEIDER**, Mint-master at Brieg, 1669-1713.

C. C. L'ALLEM. Signature of **CONRAD CHRISTIAN L'ALLEMANT** (*Germ.*), born at Hanau in 1752, die-sinker at Frankfort-on-Main,

1807-1817; † 1830. Author of a medal commemorating the jubilee of Pfarrer Decken.

BIBLIOGRAPHY. — P. Joseph and E. Fellner, *op. cit.*

C. D. L. C. *Vide C* *suprà*.

C. E. C. Signature of an unknown artist, which appears on a medal of Duke Frederick I. of Würtemberg (1593-1608).

M. C. *Vide M. CARL* *suprà*.

CELLINI, BENVENUTO (*Ital.*). Florentine jeweller, sculptor, coin and seal-engraver, and medallist, 1500-1571; one of the greatest artists of the Renaissance period. The following details of his life, are borrowed from *Vita di Benvenuto Cellini scritta da lui medesimo*, &c., Molini, 1832, in the *Imperial Dictionary of Universal Biography*, vol. I, p. 953: "Benvenuto Cellini, the son of Giovanni and Elisabetta Cellini, was born at Florence on the night of November 1, 1500, in the Via Chiara, n° 5079. He was named Benvenuto (Welcome), because his parents had so long desired a son. The first instruction he received from his father was to play on the flute and to sing, much to Benvenuto's distaste, whose heart was in drawing and modelling. His inclination to be a sculptor was so decided that his father placed him in 1513 with the jeweller Baccio Bandinelli; and two years afterwards he entered the shop of a jeweller named Antonio Marcone.

"Benvenuto commenced his wanderings when quite a boy, undertaking various jeweller's work in Sienna, Bologna, Pisa, and Rome, before his twentieth year. He had the opportunity in 1518 of visiting the country with Torrigiano; but he declined, owing to the dislike he had to that sculptor for the blow he gave Michel-Angelo when a boy. Benvenuto went to Rome in 1519, but he does not mention Raphael in his account of this visit, though he was there for two years, and at the time of that painter's death. He returned to Rome in 1524, and from this time dates his successful career as an ornamental jeweller. He was employed by Clement VII. and several of the Roman nobility. Benvenuto was in Rome also during the sack of the city in 1527, by the soldiers of Constable Bourbon; and, according to his autobiography, it was he who shot Bourbon as he was scaling the walls. The consequent disturbances of the time caused Benvenuto to leave Rome and return to Florence. The great school of Raphael was dispersed by the same events. Having passed some time at Mantua and Florence, always engaged in his art, Benvenuto Cellini was recalled to Rome by the Pope in 1529, and was employed, not only in jewellery, but also in making dies for private medals, and for the mint. He was appointed papal mace-

bearer ; and after the death of Clement, Paul III. became his patron. He, however, seldom remained long in one place ; being repeatedly in difficulties, owing to his violence and quarrels with his fellow-artists and others, he was compelled to fly from one city to another. In 1534, he assassinated a rival ; in 1535 he was engaged alternately



Benvenuto Cellini.

at Rome, Naples, Florence, and Venice ; — and in 1537 he visited Paris, where he was presented to Francis I. Again in Rome in 1538, he was imprisoned in the castle of Sant'Angelo, upon a false accusation of having embezzled some jewels : he escaped from the castle, but fell and broke his right leg. When recovered, he was retaken to the castle, but obtained his freedom before the close

of the year, through the intercession of the Cardinal d'Este. In 1540, Cellini through his friend the Cardinal d'Este, was received into the service of Francis I., with an allowance of seven hundred scudi a year, independent of payment for all work done. This is the salary which the same king gave to Leonardo da Vinci. Cellini gained the favour of Francis, who gave him letters of naturalization, and a small estate, and employed him on the decorations of Fontainebleau. His position soon created him invidious enemies, who, aided by his own nature, destroyed his peace. He returned with a great reputation to Italy in 1545, and received from Duke Cosmo de' Medici at Florence the commission for the celebrated Perseus, which was cast in 1546, but not completed till 1554; it is now in the Loggia de' Lanzi in the Piazza Granduca at Florence. In this year (1554) Benvenuto Cellini's name was inscribed among the nobility of Florence. In 1558 he made up his mind to turn monk, and received the first tonsure; but wishing to marry in 1560, he abandoned the resolution. In the following year Duke Cosmo gave him a house in the Via del Rosaio. There is no account of his marriage, but it must have been about 1563, as his first legitimate child, a daughter, was born in 1565. His numerous children up to this time were all illegitimate. In 1569 he had a son, legitimate, Andrea Simone. He died at Florence, February 13, 1571, leaving his property to his three legitimate children, his son and two daughters. Benvenuto Cellini's was a life of strange adventure and constant trouble, owing perhaps chiefly to his own violent temper and dissolute habits. He has, indeed, painted himself in his autobiography as a thorough vagabond; he confesses to three homicides, among many other disgraceful adventures, though they may have been then of very ordinary occurrence, and quite consistent with the habits of the sixteenth century. His labours were divided chiefly between Rome, Fontainebleau, and Florence. As an ornamental jeweller, or silversmith, he was the most distinguished artist of his time. He was also a good sculptor. He himself quotes in his "life", a letter from Michelangelo at Rome, in which the great Florentine compliments him on a bronze bust of Bindo Altoviti, saying, that he had "long known him as the best of jewellers, and that in the bust of Bindo Altoviti he had shown himself equally good as a sculptor". His principal work as a sculptor is the bronze Perseus with the head of Medusa, already mentioned, of which there is a cast at the Crystal Palace; but this is a work of no remarkable merit. His ornamental silver work, on the other hand, is of unrivalled excellence — chased dishes, salt cellars, and such work for the table. His style is *Renaissance*, in contradistinction to *Cinquecento*, the style chiefly of the architectural sculptors. Cellini's designs generally abound in the *Cinquecento* arabesque, but very

much mixed and sometimes overloaded with the strap-and-scolled-shield-work which distinguishes our Elizabethan period. Cellini is, in fact, the great exponent of this style; and it is sometimes described as Cellini-work, like the similar term Boule-work. after the French artist of that name."

Cellini's principal medallic works were executed for Pope Clement VII and for Duke Alexander de' Medici, between 1530 and 1537; the medal of Francis I. probably dates about 1543 or 1544, but as early as 1522 to 1529, he is said to have produced some medals, the earliest on record being that intended for Gonfaloniere Gabbriello Cesarino to be worn on his headdress; it was in gold, and represented Leda and the Swan; his reputation from henceforth equalled, and soon surpassed, that of the great Master Caradosso. Cellini was as clever in modelling as in die-engraving; he distinguished himself also in enamel-work, following the style of the Florentine Amerighi, and in gem-cutting; in 1538 he was occupied in mounting antique camei and engraving precious stones for Francesco Sforza; to him is attributed a small lobster in carnelian, and eight heads of various animals, in onyx, of the size of a hazel nut; the fine enamelled gold medal, already mentioned, and which now belongs to the Vienna Museum, has the head and torso of Leda cut in hard stone.

Armand mentions that Cellini received his first payment as *Maestro delle Stampe* at the Mint of Rome, on the 1. July 1529; the payments continued regularly till January 1534; he had succeeded at the Mint Girolamo del Borgo. So great was his ability and so well paid was his talent, that he could earn three scudi every morning he dedicated to coin-engraving.

Cellini's medallic works are as follows : Pope Clement VII, 1523-1534, *A.* Doppia, 1529-1530, obv. Bust of the Pope to l. *R.* ECCE HOMO, &c. Christ standing, nude, with hands tied; — *A.* Doppia, 1530, obv. The Pope and the Emperor supporting a cross. *R.* VNVS.SPES.ET.VNA.FIDES.ÉRAT.IN.EIS. SS. Peter and Paul, facing, half-length; — *A.* Double Carlino, 1529-1530, obv. Bust of Pope to l. *R.* QVARE.DVBITASTI. Jesus standing on the water, and sustaining St Peter half submerged; — Medal, Peace between the Christian princes, 1530, obv. Bust of Pope to l., *R.* CLAVDVNTVR.BELLI.PORTAE. Peace setting fire to a heap of arms in front of the temple of Janus; signed: BENVENVTVS F. (*illustrated*); — Another, obv. Similar. *R.* VT.BIBAT.POPVLVS. Moses striking the rock, 1534. Two other medals of Clement VII have been attributed to Cellini; one with the *R.* Joseph recognized by his brethren, (according to Vasari, the work of G. Bernardi da Castel Bolognese); the other with *R.* Christ attached to a column, given by Venuti to Francesco dal

Prato. M. E. Plon, in his magnificent work on the artist seems inclined to recognize the hand of Cellini on these two fine medalllic works.



Medal of Clement VII.

Pope Paul III (Alessandro Farnese), 1534-1550, *A.* Scudo, 1554, obv. Arms of the Farnese. *R.* S. PAVLVS. VAS. ELECTIONIS. S^t Paul standing; — *A.* Double Scudo obv. Bust of Paul III *R.* The miraculous haul of fishes (*illustrated*).



Æ., Double Scudo, or Doppia, attributed to Cellini.

Cellini had been appointed Engraver of the coins at the Papal Mint, on his return to Rome in 1529, when he was entrusted with the engraving of the dies for a Doppia, in which work the artist had thoroughly satisfied the Pope; he held the appointment until the beginning of the pontificate of Paul III, when for political reasons, he was obliged to leave Rome. The fugitive was welcomed at Florence by Duke Alessandro de' Medici, who immediately took him in his employ, and from that period date the following works of Cellini : Alessandro de' Medici, first Duke of Florence, 1532-1537, *Æ.*, 40 Soldi, 1535, obv. Bust of the Duke, head bare *R.* SS. Cosmus and Damianus standing (*illustrated*); — *Æ.* Giulio, obv. Crowned arms, *R.* S^t John the Baptist, seated, holds a book; — *Æ.* Mezzo Giulio, obv. Similar. *R.* Bust of S^t John as a child; — *A.* Scudo, obv. Crowned arms. *R.* VIRTVS. EST. NOBIS. DEI. Greek cross quartered with four cherubs' heads. (*A*

medal of Alessandro de' Medici has been wrongly attributed to Cellini; it in reality belongs to Domenico di Polo; Cellini mentions that before leaving Florence, he modelled a portrait of the



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Æ., 40 Soldi of Alessandro de' Medici, 1535.

Prince in wax, but he had not received instructions for the design of the R., when Alessandro was assassinated.) — Pietro Bembo, a Venetian, born in 1470, Cardinal, 1538-1547, Medal, obv. Bust to r. with long beard. R. Pegasus galloping to right. This piece (*illustrated*) is cast and differs from the medals of Bembo, executed by



Medal of Pietro Bembo.

Valerio Belli and Leone Leoni, which are both struck and of later date. — Ercole II d'Este, fourth Duke of Ferrara, 1534-1559, Medal, obv. Bust of the Prince, R. PRETIOSA. IN. CONSPECTV. DOMINI. Peace trampling upon chained Fury. (There are two other medals of Ercole II, one by Pastorino da Siena, and the other by Pompeo Leoni.) — Francis I, King of France, 1515-1547, Medal, obv. Bust to l. R. FORTVNAM. VIRTUTE. DEVICIT. Horseman

galloping to r., about to strike Fortune prostrate on the ground; signed : BENVENVT. (obv. *illustrated*). This medal was executed in 1538.



Obv. of Francis I Medal.

The following medals are generally attributed to Cellini, but the attribution is open to doubt : Alessandro de' Medici, obv. Bust to r. R. SOLATIA. LVCTVS. EXIGVA. INCENTIS. within wreath; — Another, R. FVNDATOR. QVIETIS. MDXXXIII. Peace seated on armour, sets fire to a heap of arms (3 var.); — Cosmo I de' Medici (this, undoubtedly the work of Domenico Poggini); — Ippolite II. d'Este, Cardinal, 1538-1572, obv. Bust to r., R. PIETATI. PONTIFICIE. Female figure standing between two children; — Bindo Altoviti, a Florentine, 1490-1556, obv. Bust to r. R. Female figure embracing a column (this medal has been sometimes attributed to Michael-Angelo); — Cardinal John of Lorraine, 1518-1550, obv. Bust to r. R. SIC. ITVR. AD. ASTRA. Female figure advancing to r., holds a mirror; at her feet, a dragon (obv. *illustrated*).



Obv. of the Cardinal of Lorraine medal.

Cellini engraved the following seals : Ercole di Gonzaga, Cardinal of Mantua, 1528; inscription : HER. GONZAGA S. MARIAE NOVAE DIAC. CAR. MANTVAN; — Another, of the same Prince; — Ippolite II. d'Este, Cardinal of Ferrara; inscribed : HIP-POLYTVS ESTEN S. MARIAE IN AQVIRO DIACONVS CAR. FERRARIEN. (this seal was cut during the artist's sojourn at Lyons, of which See Ippolite was Archbishop; — Cardinal Innocenzo Cybo of Sancta Maria in Navicella, seals for the factory of St Peter, 1531. Molinier also attributes to him several Plaques : Jupiter crushing the Giants; — Fight between Perseus and Phinaeus; — A Dog, &c.

We cannot mention here all the fine jewels executed by Cellini, but only the most remarkable : Leda and the Swan, a fine cameo; — Hercules and the Nemean Lion, gold medal of repoussé work; — Atlas carrying the globe, chased gold medal; — Lobster, in carnelian; — Various heads of animals (8), in hard stone; — Mounts of antique camei; — The chariot of Apollo, enamel work; — Adam and Eve, jewel; — The judgment of Paris (perhaps the work of some Nuremberg artist, and if so not by Cellini); — Venus and Cupid, &c.; all these are composed of beautiful wrought goldsmith's work, adorned with pearls, engraved gems, &c.

Cellini's artistic career can be divided into three great periods, according to M. Plon : first, his life at Rome under the Popes Clement VII and Paul III, from 1523 to 1540; then, his sojourn in France at the court of Francis I, from 1540 to 1554; and afterwards, from his return to his native country, when he worked for Cosmo I, until his death, i. e. 1544 to 1571. At Rome, he was engaged in works of jewellery, and engraved dies for seals, medals, and coins; during his stay in France, he became a sculptor, without however neglecting the various branches of his talent; and at Florence, the art of statuary was the object of his greatest efforts and highest ambitions.

Cellini, like most of his great contemporaries, was also ambitious of making his mark as a poet, but he rhymed with difficulty. His autobiography has often been reprinted, translated, and quoted from; but some of his statements are inaccurate, as M. Dimier's latest contribution to the artist's bibliography, "*Benvenuto Cellini à la Cour de France*", unmistakably proves.

Cellini's works have been often imitated and copied, as they are so much sought for and realize very high prices; but few of his master-pieces survive; perhaps the most interesting are the golden salt-cellar at Vienna, and the medallions of Clement VII and Alessandro de' Medici.

To quote the words of J. A. Symonds, "Cellini's many technical accomplishments were employed chiefly in producing articles of

plate, jewellery, and costly furniture; enamelling and niello formed special branches of his craft; he handled every instrument, from the hammer of the goldsmith and the chisel of the stone-cutter down to the engraver's burin and the palette of paste-mixers; but in spite of his prodigious skill, fecundity of invention, energy, and thoroughness of execution, his artistic work is deficient in depth, deficient in sweetness, deficient in true dignity and harmony, deficient in those suggestive beauties which inspire a dream and waken sympathy in the beholder. "

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Armand, *op. cit.* — E. Plon, *Benvenuto Cellini, orfèvre, médailleur, sculpteur, &c.* — Dr Francesco Tassi, *Vita di Benvenuto Cellini*, Firenze, 1829. — *Vita di Benvenuto Cellini scritta da lui medesimo*, 1832. — *Imperial Dictionary of Universal Biography*. — Babelon, *La Gravure en pierres fines*, Paris, 1894. — A. Heiss, *Les Médailleurs florentins*, Paris, 1887. — *Grande Encyclopédie*. — J. Friedländer, *Die italienischen Schammiizen des fünfzehnten Jahrhunderts*, Berlin, 1880-1882. — J. A. Symonds, *The Life of Benvenuto Cellini*, London, 1896. — N. Rondot, *Les Médailleurs lyonnais*, Mâcon, 1897. — Dr Julius Cahn, *op. cit.* — L. Dimier, *Benvenuto Cellini à la Cour de France*, 1898. — Moli-nier, *Les Plaquettes*, *op. cit.* — Cellini, *Trattati dell' Oreficeria e della Scultura*. — J. B. Supino, *Il Medagliere Medico nel R. Museo Nazionale di Firenze*, Firenze, 1899.

CENNINI, DOMENICO DI BERNARDO (*Ital.*). 1452-1504. Medallist in the service of Catherine Sforza, consort of Girolamo Riario. There are two medals known executed by him in honour of his patroness, and also one of Ottaviano Riario (1488-1497). Bolzen-thall names him Bernardo Cenni, and suggests that he was employed at the Mint of Florence as coin-engraver.

BIBLIOGRAPHY. — A. Heiss, *Les Médailleurs florentins*. — Bolzenthall, *op. cit.*

CENNINI, BASTIANO (*Ital.*). Florentine goldsmith, mentioned by Cellini, as having engraved the coins at the Mint of Florence for a long period of years. When Cellini wrote, Cennini was an old man, so that the latter's date must be put down to the beginning of the sixteenth century; Cellini regarded him as an engraver of the old routine, and would not suffer him to work near him.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CENSORE, ANCHISE (*Ital.*). Architect and founder, of the second half of the sixteenth century. He is supposed to have executed some medals, which are now lost.

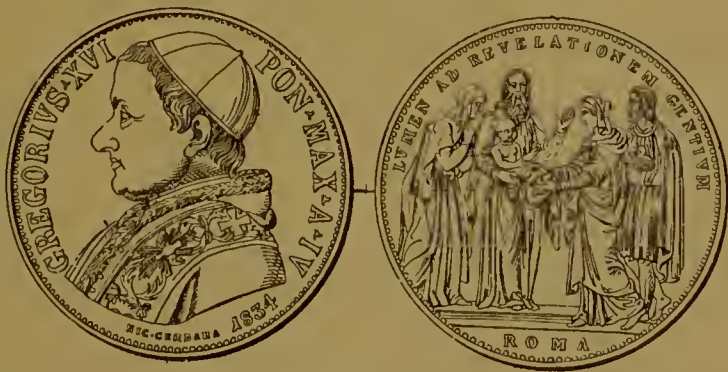
BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CERBARA, GIUSEPPE (*Ital.*). A clever coin and gem-engraver, and medallist of the first half of the present century. King men-tions a lion cut on a fine emerald by this artist; the gem was then in the Pulsky cabinet. The engraver was working at Rome *circa* 1820-1850, and employed at the Papal Mint under the Popes

Pius VII, Leo XII, Pius VIII, Gregory XVI, Pius IX, and the Sede Vacante of 1829. He is also the author of a number of medals connected with events in Papal History. We have come across his signature on the following pieces : Restoration of Statues to the Vatican, 1822; — Enthroning of Leo XII, 1824; — Giulio Pippi; — Angelo Politianus; — The First year of Leo XII's pontificate; — Medal on the Third year; — Sede Vacante of 1829; — Pius VIII, 1830; — Gregory XVI, 1832; — Piercing of the Catilus Tunnel; — Building of a Hall out of the Columns of Veies; — Medal of the tenth year of Gregory's pontificate; — Medal of the twelfth year; — Third year's pontificate of Pius IX; — Building of a Bridge between Albano and Ariccia; — Cardinal Consalvi, &c. — He also engraved some of the coins of Pius VII, Leo XII, Sede Vacante, 1830, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Cinagli, *Monete de' Papi*, Rome, 1848. — J. and A. Erbstein, *Die Ritter von Schulthess-Rechberg'sche Münz- u Medaillen-Sammlung*, Dresden, 1868.

CERBARA, NICCOLO (*Ital.*). Coin, medal and gem-engraver at the Papal Court and Mint under the Popes Pius VIII, Gregory XVI, Pius IX, and the Sede Vacante of 1829, 1830 and 1846. He was residing at Rome from *circa* 1829 to 1858. Most of the coins struck by these Popes bear the artist's signature N. C., NIC. CERBARA, or NIC. C. He is the author of the following medals and coins we have met with : Tizanio, painter *R* Bust of his mistress with the attributes of Flora; — L. A. Muratori, Modenese archaeologist; — Giu-



Scudo of Gregory XVI., 1834.

lio Romano, architect and numismatist; — Cardinal Al. del Drago; — Giulio Pippi, Sede Vacante, 1829; — Testone, 1830 (Pius VIII); — Scudo, 1830 (Sede Vacante); — Scudo, 1831 (Gregory XVI); — $\frac{1}{2}$ Scudo, 1832; — Scudo, 1834 (*illustrated*); — Scudo, 1846 (Sede Vacante); — Scudo, 1856 (Pius IX); — 40 Baiocchi and

subdivisions (Roman Republic, 1848); — Double Giulio, 1850 (Pius IX); — $\frac{1}{2}$ Scudo, 1858.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Cinagli, *op. cit.* — J. A. Erbstein, *op. cit.*

CEREDA, G. (*Ital.*). There is a medal designed by this artist on the Visit of the Emperor and Empress of Austria to Milan, in 1877.

CÉREMONIE, JEAN ADOLPHE (*French*). Sculptor, born at Paris. He is the author of some portrait medallions: M^{me} G^{***}, 1877; — M. S. G^{***}, 1879.

CERRIBELLI, CESAR (*French*). Sculptor, born at Rome, but naturalized a Frenchman; pupil of Rodolini, Chelli, and the French Academy at Rome. He exhibited, at the Salon of 1868, a portrait medallion of M^{me} D. P^{***}; — 1869, Napoleon III; — 1870, M. N. Ceribelli; — M. E. B^{***}; — 1873, M^{lle} Césarine Ceribelli, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CERTAIN, J. B. (*French*). Gem-engraver of the eighteenth century. His copy of the carnelian known as the Seal of Michael Angelo, is probably his best work. Like most of his contemporaries, Certain produced a large number of works, which are of little merit.

BIBLIOGRAPHY. — E. Babelon, *La gravure en pierres fines*, Paris, 1894. — Chavignerie et Auvray, *op. cit.*

CERVI, PANDOLFO (*Ital.*). Coin-engraver of Ferrara, worked at the Mint of Reggio, 1532-1537, where in conjunction with Girolamo della Penna, he struck silver and billon coins.

CESARE DA BAGNO. *Vide* BAGNO, **CESARE DA.**

CESAR (*Austr.*). Engraver of the second quarter of this century. His signature occurs on a medal commemorating the sacerdotal Jubilee of Altmann Arigler of Göttweih, 1846.

CESARE DA CREMONA (*Ital.*). Master of the Mint at Milan, in conjunction with Magnifici Giovanni Battista Cesato, from the 21st August, 1563 to the 14th July, 1564.

CESARINO (*Ital.*). Medallist of the second half of the seventeenth century, whose works are of little interest. He was working at Rome from 1670 to 1680. Some of his productions are signed F. C. F.

CESATI, ALESSANDRO, surnamed **IL GRECHETTO** (*Ital.*). Engraver of coins and gems, and medallist, born at Cyprus, whence his surname, Il Grechetto, and signature, ΑΛΕΞΑΝΔΡΟΣ ΕΠΟΙΕΙ, but of Milanese origin. As early as the year 1538 we find him working for Cardinal Alessandro Farnese. He is considered as one of the best

engravers of the Renaissance period; Michael Angelo declared that his medal of Pope Paul III was a master-piece. Cesati was employed as engraver of the coins at the Mint of Rome from 1540 to about 1561; he then was called upon to fill the same office at Parma; but his most important work was executed for Paul III and princes of the pontiff's family. He is mentioned in 1562 for his medal of the Duchess of Savoy; in 1564, he returned to Cyprus.

Among his best known medals, we will mention: Pierluigi Farnese, first Duke of Parma, 1545-1547; — Alessandro Farnese, Cardinal, 1534-1589, obv. Bust to l. \mathcal{R} . Cupid and winged dragon; — Ottavio Farnese, second Duke of Parma, 1547-1586; — Pope Paul III. (Alessandro Farnese), 1534-1549, obv. Bust to r. \mathcal{R} . **OMNES REGES SERVIENT EI**. The High-Priest of Jerusalem receiving homage from Alexander the Great kneeling at his feet; signature **ΑΛΕΞΑΝΔΡΟΣ ΕΠΟΙΕΙ** (this piece is the only one that can be assigned to Cesati without any doubt, as it is signed; it is a beautiful medal, and the one referred to by Michael Angelo, when he exclaimed that "Art could not advance beyond this"; — Do, obv. Bust to r., \mathcal{R} . **ΦΕΡΝΗ·ΖΗΝΟΣ·ΕΥΡΑΙΝΕΙ**. Ganymedes, nude, standing; his left hand resting on eagle's neck, whilst he holds with the other an urn from which he waters a lily, the emblem of the Farnese (2 var.); Do, obv. Bust to r. \mathcal{R} . *a*) **ΝΙΚΗΤΗΡΙΩΝ** within wreath; — *b*) The church of St Peter at Rome (2 var.); — Do, obv. Bust to r. \mathcal{R} . *a*) Security seated to r.; — *b*) St Paul standing; — *c*) **HARVM·AEDIVM·FVNDATOR**. The Farnese Palace at Rome; — *d*) **FARNESIA·DOMVS**, &c. Same building; — Pope Julius III (Giammaria del Monte), Jubilee of 1550; — Do, obv. Bust to r., \mathcal{R} . **ΚΡΑΤΟΥΜΑΙ**. Prudence retaining Fortune; — Do, obv. The Pope opening the Holy Gate \mathcal{R} . The Holy Gate; signed **ΑΛΕΧΑΝΔΕΡ**; — Do, obv. Similar. \mathcal{R} . Inscription in the field: **GVIDASC·S·R·E**, &c., 1550; Do, obv. The Jubilee Gate. \mathcal{R} . **BEATI·QVI**, &c. Bust of Jesus Christ to l.; — Do, obv. Bust of Pope to r. \mathcal{R} . *a*) As last; — *b*) The Villa Giulia, at Fontevergine; — *c*) Abundance standing to l.; — Emmanuele Filiberto, Duke of Savoy, and his consort, Marguerite de France; — The Duchess of Savoy. \mathcal{R} . Pallas standing; signed **A.P.**, (on account of the signature **A.P.**, it has been suggested that the two last medals do not belong to Cesati, but perhaps to Andrea Piacentino).

The artist is mentioned in Papal records as engraver at the Mint of Rome in 1552 and 1553. M. Bertolotti has established that he was employed in that capacity already some years before 1546 (probably from 1541) and worked, under Popes Julius III, Paul IV., and Pius IV. There is a silver testone, with bust of Julius III and Roman warrior seated on \mathcal{R} ., signed **AC**, which is undoubtedly by Cesati.

As a gem-engraver, this artist produced most beautiful work : a cameo exhibiting an admirable portrait of Henry II, King of France, engraved on carnelian, signed ΑΛΕΧΑΝΔΡΟΣ ΕΠΟΙΕΙ ; — another, with head of Phocion, a master-piece, regarded as one of the most exquisite of any works of that kind, and worthy of the best antique productions (*illustrated*); this gem was lot 538 of the Marlborough Collection, and was sold at Christie, Manson & Woods, on the 28th June, 1899 for £ 350. (It was pronounced by Vasari, in his life of A. Cesati, to be the *nec plus ultra* of the engraving art); — intaglio, on burnt onyx, with lion facing in his den (formerly in the Pulskey cabinet); — three camei : a child



Portrait of Phocion, by Alessandro Cesati.

a lion, and a woman nude, &c. It may be that some of the gems inscribed ΑΛΕΞΑ, which cannot be attributed to the Greek artist, Alexas, on account of their modern style, were executed by Cesati, as are also those signed ΕΛΛΗΝ, the probable translation of *Il Grechetto*. President Faure habitually wore a scarf-pin with cameo by this artist.

Dr F. P. Weber in a recent article (*Numismatic Chronicle*, XVII, 314) is inclined to attribute to this artist the medals of Priam, Augustus, Alexander the Great, &c., which are not of uncommon occurrence.

Vasari speaks of Cesati as the first medallist of his age. “Far beyond all others,” he says, “has gone Alessandro Cesati, called *Il Greco*, by whom every other artist is surpassed in the grace and

perfection as well as in the universality of his productions. The works of this master, whether in camei with the lathe he has executed *relievi* or *intagli di cavo*, or whether he produces dies in steel with the gravers, are of such perfect excellence and exhibit all the minutiae of art rendered with such assiduous and patient care that better could not be imagined”.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Armand, *op. cit.* — E. Müntz, *L'atelier monétaire de Rome*, Paris, 1884. — Bonnani, *Numismata summorum Pontificum templi Vaticani fabricam indicantia...*, Rome, 1696. — Bertolotti, *Artisti Lombardi*. Dr Julius Friedländer, *op. cit.* — *Grande Encyclopédie*. — *Grand Dictionnaire Larousse*. — C. F. Keary, *Guide to the Exhibition of Italian Medals*, London, 1893. — Dr J. Cahn, *op. cit.* — I. B. Supino, *op. cit.*

CESATO, BATTISTA (*Ital.*). Master of the Mint at Milan, in conjunction with Cesare da Cremona, 21st August, 1553, to 14th July, 1564, alone, 14th July 1564, to 8th November, 1577, and associated to Alessandro Porro, 8th November, 1577 to February, 1582.

BIBLIOGRAPHY. — F. and E. Gnechi, *Le Monete di Milano*, 1884.

CETTO, ANDREA (*Austr.*). Mint-master at Vienna, 1661-1665.

CEULI, GIROLAMO (*Ital.*). Mint-master at Rome in 1550, and again in 1554; he is sometimes called *mercator Pisanus* in contemporary pontifical records.

C. F. G. *Vide* **CHRISTIAN FRIEDRICH GERLACH**, Mint-master at Copenhagen, 1821-1831.

C. F. *Vide* **CASPAR FOCHTMANN**, Mint-master to the Dukes of Saxe-Weimar, and Warden at Reinhardsbrunn, 1621-1623.

C. F. and two fishes erect. *Vide* **CHRISTOPH FISCHER**, Mint-master at Dresden, 1678-1686.

C. F. *Vide* **CHRISTIAN FISCHER**, Mint-master at Gotha, 1683-1690.

C. F. *Vide* **COTEL**, Die-sinker at Rome, 1706-1718.

C. F. *Vide* **KARL FALKNER**, Mint-master at Eisenach, 1683-1693.

C. F. *Vide* **GEORG CONRAD FEHR**, Mint-master at Darmstadt, 1741-1743.

C. F. K. *Vide* **CHRISTIAN FRIEDRICH KRULL**, Die-sinker at Brunswick, 1776-1802.

C. F. L. *Vide* **CHRISTIAN FRIEDRICH LÜDERS**, Die-sinker at Berlin, 1702-1742.

C. F. L. *Vide* **CARL FRIEDRICH LOWS**, Die-sinker at Nuremberg, 1756-1770.

C. G. *Vide* **CHRISTIAN GOTTER**, Mint-master at Eisleben, Stollberg, and Ellrich, 1577-1582.

C. G. *Vide* **CASPAR GIESELER**, Mint-master at Morizburg, near Hildesheim, 1628-1634.

C. G. *Vide* **CHRISTIAN GUTTMANN**, Mint-master at Bromberg, 1642-1651.

C. G. *Vide* **CASPAR GEELHAAR**, Mint-master at Königsberg (Prussia), 1692-1722.

C. G. *Vide* **CLAUDIO GHERARDINI**, Mint-inspector at Venice, 1615.

C. G. F. *Vide* **CARL GUSTAV FEHRMANN**, Die-sinker at Stockholm, 1746-1809.

C. G. H. *Vide* **CARL GUSTAV HARTMANN**, Die-sinker at Stockholm, 1699-1739.

C. G. K. *Vide* **C. G. KORN**, Medallist, and Mint-master at Mayence, 1875.

C. G. L. *Vide* **CARL GOTTLIEB LAUFER**, Mint-master at Nuremberg, 1746-1755.

C. H. *Vide* **CASPAR HERBACH**, surnamed Kunst-Caspar, a Saxon goldsmith, architect, and die-sinker, at Kopenhagen, 1647-1664.

C. H. *Vide* **CLAUS HINDEIKSEN**, Mint-master at Arboga, (Wester-manland, Sweden), 1627.

C. H. *Vide* **C. HEDLINGER**, Swiss Medallist, who worked at Stockholm, St Petersburg, and elsewhere, † 1771.

C. H. *Vide* **CHRISTIAN HEUGELIN**, Mint-master at Stuttgart, 1784-1808.

C. H. H. *Vide* **CHRISTIAN HEINRICH HASE**, Mint-master at Hanover, 1803-1818.

C. H. I. *Vide* **CHRISTIAN HEINRICH IASTER**, Mint-master at Neustrelitz, 1745-1749, and Berlin, 1749-1763.

C. H. K. *Vide* **CONRAD HEINRICH KÜCHLER**, Medallist at Darmstadt, 1763-1772, then at Frankfort, 1775, and Birmingham, † 1802.

C. H. L. *Vide* **CASPAR HEINRICH LYG**, Mint-master at Altona, 1771, and Kopenhagen, 1783; Director of the Mint there, 1788-1805.

C. H. M. *Vide* **CHRISTOPH HEINRICH MÜLLER**, Medallist at Augsburg, circa 1736.

C. H. N. *Vide* **CHRISTOPHORUS HOEFLICH NORIMBERGENSIS**, Goldsmith at Nuremberg, *circa* 1528.

C. EO, or **C. EO. N.** *Vide* **SAMOLLA JUDIN**, Russian die-sinker, 1704-1750.

C. H. R. *Vide* **C. H. ROLL (?)**, Die-sinker at Kremnitz.

C. H. S. *Vide* **CHRISTOPH HENNIG SCHLUTER**, Mint-master at Lippe, 1658-1660, Goslar, 1674-1675.

C. H. S. *Vide* **CONRAD HEINRICH SCHWERDTNER**, Mint-master at Hanau, 1757-1758, Danzig, and Elbing, 1759-1761, and Mittau, 1762.

C. H. S. & S. A. P. *Vide* **CARL HOFER & SOHN AUS PRAG**.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Münzabkürzungen*, Berlin, 1896.

CHABAUD, LOUIS FÉLIX (*French*). Sculptor, medallist, and gem-engraver, born at Venelles (Bouches-du-Rhône), on the 14th March, 1824; pupil of Pradier; entered the Ecole des Beaux-Arts in 1844; obtained the Prix de Rome in 1848, for a medal, the subject of which was Mercury forming the caduceus; was rewarded with the 3rd class medal in 1853, and received further honours at the Salons of 1857, 1859, and 1863.

His best known works are : 1853, Ceres kissing Triptolemus; — Agriculture; — 1855, Agriculture; — Napoleon III; — Man and Woman; — Medal commemorating the Monument of Paul Gaimard, 1858; — 1859, Twelve camei; — Foundation of the Church of St Bernard by the Emperor; — Jeton of the Société de prévoyance des pharmaciens de la Seine, &c.

His marble statues, Hunting, exhibited in 1861, and Agriculture, 1863, are much admired; he is also the author of some *bas-reliefs*, Abolition of Slavery, &c., and of those decorating the second court of the Marseilles Palais de justice.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHABO, JEAN (*French*), 1472-1498. Goldsmith, and engraver of the coins at the Mint of Lyons, in 1472.

CHAEEL, “a most ancient doctor of the Children of Israel in the Wilderness, saw and engraved many figures after the figures of the signs and stars, and composed a list of their powers.” These are called the Sigilla of Chael.

BIBLIOGRAPHY. — C. W. King, *Antique Gems*, London, 1860, p. 444.

CHAEREMON (*Byzantine*). Gem-engraver, of whom the Raspe collection possessed a burnt sard representing a Victor at the games.

BIBLIOGRAPHY. — C. W. King, *op. cit.*

CHAILLY, CLAUDE (*French*). Goldsmith of Nancy, who in 1704 became one of the Masters of the Mint, in conjunction with Jean Anthoine; he remained in office until 1737.

CHALIN, L. (*French*). Manufacturer and editor of modern artistic medals, residing at Paris. The medallist, M. Dropsy, has been employed by this firm, and engraved a large series of religious medals, badges, &c., representing Christ, the Virgin, S^t George, S^t Anthony of Padua, S^t John, &c., most of which are exceedingly pretty.

CHAMBARD, LOUIS LÉOPOLD (*French*). Sculptor, and medallist; born 25th August, 1811, at S^t Amour (Jura); pupil of Ingres and David d'Angers; entered the Ecole des Beaux-Arts in 1836; obtained the prix de Rome in 1837 for his "Marius on the ruins of Carthage", and a second class medal in 1842.

His medallic work is confined to two or three portrait medallions, after the style of David d'Angers; the only one known to us being that of M. André.

As a sculptor, Chambard is well-known; we will only mention his statues of Bacchus, Orestes, Aspasia, Stratonice, Modesty, Mercury, Adam and Eve, Adoration of the Magi, S^t Paul, Philippe-Auguste, S^t Gregory and Jeremiah, Mercury and Jupiter, and busts of Christ, Charles Nodier, Blaise Pascal, Rouget de Lisle, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHAMBIGE, ANTOINE (*French*). Mint-master at Riom. 1st May to 19th October, 1594. He succeeded to Amable Chaptard. In 1598, he was appointed Mint-master at Clermont-Ferrand.

BIBLIOGRAPHY. — Paul Bordeaux, *Ateliers de Clermont-Ferrand et de Riom*, *Annuaire numismatique*, 1895.

CHAMPENY, GEORGE FRANCIS (*Amer.*). Die-sinker who invented various patents to prevent imitations of modern coins. He travelled all over the continent in 1875, but met with little success.

CHANTREY, SIR FRANCIS LEGATT (*Brit.*), 1781-1841. Sculptor of merit, born near Norton (Derbyshire), studied art at the Royal Academy of which he was elected a member in 1818, and knighted by William IV in 1830. This artist earned the distinction of being the finest bust-sculptor of his time: it was to portrait sculpture that he owed his fortune and fame; he was also a good monumental sculptor; the most celebrated of all his works is a group of sleeping children in Lichfield cathedral. The bronze statue of William Pitt in Hanover Square is by him; the monument to George IV in Trafalgar Square, and that to the Duke of Wellington in front of the Royal Exchange are his work also. William Wyon copied Chantrey's bust of George IV for the later coinage of that king. Hawkins says: "Towards the close of the year 1824, His Majesty

expressed his disapprobation of the portrait upon his coins, not liking the harsh wiriness of the hair, nor deeming the likeness correct. Chantrey had about this time finished his admirable bust of the King, which was universally approved as an exquisite work of art, and a most perfect resemblance; and he was therefore commanded by His Majesty to prepare a medallion from the bust, which might serve as a model for the portrait upon his future coinage. When the medallion was completed, Pistrucci was directed to engrave dies for a new coinage; this he positively refused to do, on the ground of its being beneath his dignity to copy the works of any other artist. The work was therefore confided to William Wyon, and Pistrucci from that time was allowed to enjoy a sinecure at the Mint. ”

The bust of William IV. on his currency was also engraved from a model by Chantrey, and on the coronation medal of that King and his consort, Queen Adelaide, a small C appears on the truncation of the head on each side, showing that the sculptor's busts had been used by the engraver as prototypes. The sculptor's signature equally appears beside that of A. J. Stothard and other artists on the medals of Canning, Marquis of Anglesey, &c.

In the Art Union series of medals there is one by Wyon with portrait of Chantrey.

It is said Chantrey much resembled Shakespeare.

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CHAPLAIN, JULES CLÉMENT (*French*). Contemporary medallist, residing at Paris, and one of the glorious leaders of the present renaissance of medallic art. He was born at Mortagne (Orne), on the 12th of July, 1839, studied under the sculptor Jouffroy, and the medal-engraver Oudiné, and entered the Ecole des Beaux-Arts in 1857. He obtained in 1860 the second prize at the “Concours de Rome” for gem and medal-engraving; the subject was a Warrior depositing the palm of Victory on the altar of Mars; and in 1863 he won the first prize for a medal, “Mercury giving a panther to drink,” and a gem, “Head of Mercury.” From 1864 to 1868, the artist continued his studies in Italy, and from there sent several drawings: Portrait of Andrea del Sarto, The Creation of Man, after Michael-Angelo, Philosophy, after Raphael, etc. He exhibited at the Salons of 1863, 1864, 1866, 1868 and 1869 several busts, portrait medallions of Schnetz, Director of the French Academy at Rome (1866), R. Robert-Fleury, and M^{me} Carolus-Duran, and a few medals, Head of Ceres, 1867, Victorious France (a study), a copy of a Syracusan coin, jetons of the Comédie française, and others, and the medal of the Universal Exhibition of 1867. At the Salons of 1870 and 1872, he was rewarded, and after the Exhibition of

1878, he obtained the award medal of the first class. In 1878, M. Chaplain was created Chevalier of the Legion of Honour, and Officer in 1888; he was also elected a member of the Académie des Beaux-Arts, on the 9th of April, 1881, in place of the medallist



Jacques Edouard Gatteaux (1788-1881). On the Visit of Their Majesties Nicholas II and Alexandra to the Mint (7. October, 1896), M. Cochery, Finance Minister, offered to the Sovereigns two examples in gold of the medal executed by M. Chaplain to commemorate the event. This medal is a master-piece, and one of the finest ever struck.



New Twenty Franc Piece, by Chaplain.

M. Chaplain has since been entrusted with the engraving of the new gold coinage of France, which has lately been issued. The French Government has also ordered from him the execution of one of the official medals for the Paris Universal Exhibition of 1900.

As a sculptor, the artist has executed the statues in stone of the

painters Henri Regnault, and Gros, one in bronze of an Archer, a the Paris Hôtel-de-Ville, another in stone of Rollin, at the Sorbonne, and marble busts of Albert Dumont, François Wey, Tresca, &c.

The following is a complete list of M. Chaplain's medals, taken from M. Mazerolle's recent work, *J. C. Chaplain, Biographie et Catalogue de son œuvre*, Paris, 1897.

STRUCK MEDALS

1867. Ceres; — 1869, Inauguration of the Church of St Ambroise at Paris; — Universal Exhibition at Paris (1867); — Student's medal of merit for drawing; — Jeton of the Comédie Française; — 1870, Inauguration of the Suez canal; — 1871, The "Belle Jardinière" Stores; — 1873, Scholastic Competitions instituted by Count Armand; — André Marie Ampère (1775-1836); — 1874, Commemorative medal of the work of the "Commission internationale du mètre"; — Medal of Honour of the Salons; — The Balloons of the Defence of Paris (1870-1871); — 1875, Association for encouraging the study of Greek; — 1877, "Conservatoire national" of Music and Declamation; — Marshal Mac-Mahon, President of the French Republic; — National Drawing-Schools; — 1879, Universal Exhibition of 1878 at Paris; — 1880, Jeton of the Chamber of commerce of Lyons; — The City of Paris to Professor E. A. Nordenskiöld; — Auguste Barre; — 1881, International Congress of Electricians at Paris; — International Exhibition of Electricity at Paris; — 1882, Inauguration of the Paris Hôtel-de-Ville; — Theodore Dwight Wolsey; — 1883, Leon Gambetta; — Jeton de présence of the Communal Council of Brussels; — 1884, Laurentius Smith (1818-1883); — The Lyons Tribunal of commerce; — Henry Draper (1837-1882); — The National Assembly (4-13th August, 1884); — 1885, Siege of Paris (1870-1871); — Savings Bank of Paris; — French Republic; — 1886, Christaches Zographos (2 var.); — 1887, Service of protection to infants (Ministry of the Interior); — 1888, Sadi Carnot, President of the French Republic; — 1889, Society of Civil Engineers; — Jubilee of the election of Barthélemy Saint-Hilaire to the Institut; — Osiris prize medal (Universal Exhibition of 1889); — Inauguration of the National school of Industrial Arts at Roubaix (1st October, 1890); — 1891, French Society of cheap Dwelling-houses; — 1892, Seventieth anniversary of M. Charles Hermite, member of the Académie des Sciences; — 1893, Académie des Sciences morales et politiques; — The Paris Company of Notaries; — Jeton of the same association; — Visit of the Russian squadron to Toulon; — 1894, Jeton of the Paris Savings Bank; — Joseph Bertrand, life-secretary of the Académie des Sciences; — Casimir Pé-

rier, President of the French Republic (*illustrated*); — 1895, Twenty-fifth Anniversary of the Brewery of Ny Carlsberg (Denmark); — 1896, The Smithsonian Institute; — Hervé Faye, member of the



Election of President Casimir Périer.

Institut; — Visit of the Tzar and Tzaritza to the Paris Mint; — The Olympic games at Athens; — 1897, Visit of the Tzar and Tzaritza to France; — Charles Garnier; — 1898, Society of Friends



Visit of the Tzar and Tzaritza to France, 1896.

of Jules Ferry; — Eckmühl Lighthouse; — J. L. Pascal, architect; — 1899, Election of President Faure (only just finished); — Election of President Loubet (in preparation).

CAST MEDALS AND PLAQUES

1884 Albert Dumond; — 1885, Paul Baudry, painter; — Victor Hugo; — Jean Léon Gérôme, painter; — 1886, Eugène Guillaume, member of the Institut; — M. J. C. Chaplain's children; — 1887, Jean Paul Laurens, painter; — Henriquel-Dupont, member of the Institut; — M^{me} Jeanne Mathilde Claude; — H. H. Henri d'Orléans, Duke of Aumale (2 types); — 1888, M^{lle} Marguerite Simon; — Alexandre Cabanel, painter; — Election of Carnot; — 1889, The Divine Breath; — Jules Simon; — M^{me} Sarah Gustave Simon (2 var.); — Ernest Meissonier, member of the Institut; — M^{lle} Marthe Heuzey; — Charles Gounod; — Albert Aicard; — Barthélemy Saint-Hilaire; — 1890, Elie Delaunay, painter; — Léon Bonnat, member of the Institut; — M^{me} Laetitia Raphael; — 1891, Sixtieth Anniversary of the ordination of Abbé Legrand; — Prince Emmanuel Bibesco; — M^{me} Rose Caron; — 1892, Camille Sée; — M^{lles} Anna and Germaine Sée (2 var.); — Charles Roux, deputy of Marseilles; — Seventieth Anniversary of M. Charles Hermite; — Edmond Got, of the Comédie française; — M^{lles} Hélène and Anna de Brancovan; — 1893, Dr Ulysse Trélat, member of the Académie de Médecine; — Jules Ferry (1832-1893); — Amable Charles Franquet, comte de Franqueville, member of the Institut; — Princess Hélène Bibesco; — Visit of the Russian squadron to Toulon; — 1894, Dr Paul Jules Tillaux, member of the Académie de Médecine; — M^{lle} Bartet, of the Comédie française; — Joseph Bertrand; — Casimir Périer; — 1895, Octave Gréard, vice-rector of the Academy of Paris; — M^{me} de Vogué; — Georges and Emile Wallon; — Dr Labadie-Lagrave; — Princess Marie Gortschakow-Stourdza; — 1896, Henri Wallon, member of the Institut; — M^{me} Sophie Marguerite Wallon; — Charles Garnier, architect; — Hervé Faye; — Visit of Their Majesties, the Tzar and Tzaritza, to the Paris Mint (2 var.); — Paul Dubois; — Albert Lehmann; — Gaston Paris; — 1898, H. Delaborde; — Zenobe Gramme; — 1899, L. Liard; — Ernest Meissonier, &c.

Besides the new gold coinage of France, the dies for which have just been completed (there are two varieties of patterns of this piece) M. Chaplain has also engraved the new coins of Abyssinia (July 1898) for the Emperor Menelik.

This artist's signature is found on the obv. of some prize medals: Napoleon III, with laureate bust; — To Merit, Minerva seated facing; — Firemen, VIRTUS·FLAMMARVM·VICTRIX.

M. Chaplain is perhaps the greatest of modern medallists ; some prefer M. Roty's work to his ; but we do not think that he has been surpassed, even by the latter for true dignity and harmony, and beautiful execution of details ; — with him, every thing is rich, powerful, and shows a master's hand.

M. G. Lecomte, in his recent article on “ La Renaissance de la Médaille ” (*Revue de Paris*, 1^{er} mai 1899) gives the following admirable appreciation of M. Chaplain's talent : “ M. Chaplain représente la physionomie humaine et la nature avec un goût rare, avec un sens fort délicat de l'ornementation. Il aime la vérité. Il s'applique à rendre les choses et les êtres dans leur caractère. Son modelé savant et large a souvent une grande force. Dans tel portrait de femme, par exemple, il rend avec art la pesanteur et le « coulant » des chairs. Dans tel portrait de jeune fille qu'on voit tout à côté, sa manière s'affine et se fait gracieuse pour traduire la légèreté des dentelles. Et, dans un portrait de jeune homme, il nous montre un adolescent beau comme un éphèbe antique. Son observation pénètre très loin : certains de ses portraits vont jusqu'à l'intimité morale. Celui de Jules Ferry donne bien la réflexion et la tenacité du modèle. Celui de M. Gréard, froid, sévère, révèle une intelligence claire, aiguë, une volonté stricte. En même temps, l'artiste rendra avec finesse la lumière douce d'un visage d'enfant, la grâce rêveuse ou mutine d'une tête de jeune fille. Ajoutons que M. Chaplain, tout en restant sincère, revêt ses modèles de grandeur, les interprète dans un sens de sereine beauté. Même ennoblissement simple pour les scènes de la vie réelle. Rappelons-nous, par exemple, la Femme allaitant son bébé et refroidissant de son souffle une cuillerée qu'un autre bébé guette. M. Chaplain a le sens de la poésie calme qui se dégage des moindres scènes de la vie familière et il les traduit à merveille par cet art si bien fait pour en évoquer le charme. ”.

Another writer, Mr. W. Tonnelé, gives also some interesting notes :

“ M. Jules Clément Chaplain has produced a number of medals, which without doubt are the master-pieces of the present day, ranking from an artistic standpoint with the superb pieces of the Italian Renaissance, and in all respects he is the pioneer of the new school.

“ Chaplain's medals are largely iconographic in character. In portraiture he is the master of a delicate touch, a touch which renders a profile with the very perfection of clean, precise, yet never rigid, definition, in a style suggestive of classic art in its variety of outline. When Chaplain deals with a beautiful feminine model, such as his marvellous medallions of Madame Raphael or Madame Claude, there is an elegance and a refined charm in his work for which it

would be hard to find words of admiration too emphatic. He possesses that rarest of secrets, the art of presenting the human personality in perfect outward and onward truth, and yet in a moment of intellectual exultation which gives nobility and a kind of heroic breadth to simple unexaggerated portraiture. His compositions have a nobleness of sentiment, a gravity of pose, an elegance and charm of symbolical expression, and possess withal a finesse which show his perfect knowledge of the limitations and adaptability of his art.

“ Chief among the works of this great artist are a series of portraits in varied relief of the contemporary artists of France, such as Jérôme, Meissonnier, Bonnet, Henriquel-Dupont, Laurens, Alexandre Cabanel, and Delaunay. Perhaps not the least interesting phase of the work of Chaplain is the wonderful feeling and sympathy with which he makes emblematic the reverse of many of his pieces, either as to personality or composition, embracing drapery and accessories. Take for example, his medal on the death of Gambetta, the reverse of which shows an uprooted oak, the roots of the gigantic tree firmly embedded beneath the altar of the country. Or again, the medal of the election of Casimir-Périer, in which a figure in the deepest of despair symbolizes France in grief for the martyred Carnot, depositing a ballot for the election of his successor.

“ An interesting anecdote which characterizes the rigid and high ideal which Chaplain has set for himself is well illustrated in the following incident.

“ A fashionable lady, the mother of a family of not less than nine children, one day visited the artist at his studio.

“ I desire”, said she, “ to have medallions of each of my children. Will you accept the commission, Monsieur ? ”

“ Certainly, Madame”, replied Chaplain, “ I shall be delighted to do so, and I will suggest an idea for the work, which, while very difficult to realize, will be entirely unique ”.

“ What is the idea ? ”, said the lady.

“ It is to have a beautiful necklace, each link bearing the image of one of your children, which to a mother is one of the most beautiful things to look upon ”.

With such artists as Chaplain, Roty, Scharff, and the numerous modern medallists, who are now flourishing in France and elsewhere, it is not astonishing that Medallic Art has made such rapid strides in recent years, and we fully endorse the closing remarks of M. Lecomte, in his article already quoted from :

“ La gravure en médailles, si bien ressuscitée, servie par des talents divers, encouragée par la faveur du public, mise par la modicité des prix à la portée des amateurs peu fortunés, nous semble avoir retrouvé ses destinées brillantes.

“ Évidemment notre époque est peu riche de gloire bruyante. Il n’y a plus guère de gestes de triomphe ni d’aventures prestigieuses. Nos costumes sont sans magnificence et sans lyrisme. Et l’élégance à la mode veut que les physionomies s’immobilisent dans l’indifférence correcte, dans la froideur distinguée. Il est de bon ton de n’être qu’une tête bien cosmétiquée au-dessus d’une banale vêtue. Conditions défavorables pour l’art.

“ Mais, heureusement, certains visages, réfractaires au protocole mondain, gardent du caractère. Il arrive aussi que les figures les plus glacées trahissent à certaines minutes, leur émotion. Ce sont ces minutes-là que saisiront les artistes.

“ Et pourquoi, tout autant que l’épopée sanglante, l’effort tenace de l’humanité vers la Justice et le Bonheur n’aurait-il pas sa beauté ? ”

BIBLIOGRAPHY. — F. Mazerolle, *J. C. Chaplain, Biographie et Catalogue de son œuvre*, Gazette numismatique française, Paris, 1897. — L. Bénédictte, *Catalogue sommaire des Peintures, Sculptures, etc.* — R. Marx, *Les Médailleurs français depuis 1789*, Paris, 1897. — W. Tonnelé, *The Modern Renaissance of the Medalllic Art*, Proceedings of the American Numismatic and Archaeological Society, 1897.

CHAPONNIÈRE, A. (*Swiss*). Genevese engraver of the eighteenth century. His signature appears on a school prize medal in the Wunderly-von-Muralt Collection (Prix de Littérature).

CHAPTARD, AMABLE (*French*). Mint-master at Riom, 1589-1594. Under him were issued Ecus d’or of 1590, 1592, 1593, and 1594, $\frac{1}{2}$ and $\frac{1}{4}$ Francs of 1589 and 1590, $\frac{1}{4}$ and $\frac{1}{8}$ Ecus of 1589-1594, Douzains, 1589-1594, Double tournois, and Deniers tournois of 1592. These bear the Mint-mark O for Riom, and the Mint-master’s initials A—C.

BIBLIOGRAPHY. — Paul Bordeaux, *Ateliers de Clermont-Ferrand et de Riom*, Annuaire numismatique, 1895.

CHAPU, HENRI MICHEL ANTOINE (*French*). Sculptor, and medal-list, born at Le Mée (Seine-et-Marne), on the 29th of September, 1833, died at Paris, on the 21st of April, 1891. A pupil of Pradier, Duret, and Léon Cogniet, he was received at the École des Beaux-Arts in 1849. In 1851, and again in 1853, he obtained the second Prix de Rome, and at the Salons of 1855, 1863, 1865, and 1866 he was awarded medals of honour. In 1867, he was created a Knight of the Legion of Honour, and some years later, an Officer of the same Order.

Chapu is the author of numerous busts, and statues, some of which are master-pieces, as for example : Jeanne d’Arc ; — Youth (Monument of H. Regnault at the Ecole des Beaux-Arts) ; — Berryer ; — Desmarres Junior ; — Immortality ; — Decorative Vase (in the possession of Baron de Rothschild at Vienna) ; — The

Brothers Galignani; — H. R. H. the Princess of Wales; — The Duchess of Orleans; — Thought; — Pluto and Proserpina; — Funereal monument of Mgr. Dupanloup, &c.

The artist's medals and medallions are also of great beauty :

M. Chapu Senior, 1852; — M^{me} Chapu, 1852; — The Marquis de Vogüe, 1855; — Thénon; — M^{me} Rouillon, 1859; — Duret, sculptor; — Alphée Dubois, medallist, 1860; — Ernest Dugit, 1861; — Gibert, painter; — E. J. B. Guillaume, 1861; — Delaunay, painter; — M. Chapu Senior, 1861; — Schnetz, painter, 1861; — Portrait of a Lady, 1861; — Bonnat, painter, 1860; — Another, similar, of a later date; — De Coninck, 1861; — Launay, 1862; — Louis Gallait, 1861; — Sully-Prudhomme; — F. Lionnet, 1862; — Bidot, 1863; — M. Chapu Senior, 1864; — C. Clère, painter, 1864; — Duc, architect, 1865; — M^{me} Mercier, 1866; — M. Rouillon, 1867; — J. F. A. Bernard, painter, 1867; — M^{me} A. Lenormant, 1867; — M^{me} Launay, 1867; — Vacquerie, 1866; — Amédée Hardy, architect, 1868; — M. Alfred Jacquemard, 1868; — Tony Robert-Fleury, painter, 1868; — Velpeau, 1868; — Marie (Marie Cozette de Rubempré, since M^{me} Henri Chapu, *illustrated*); — Portrait of a young lady, 1873; — Jules Favre; — Armand Dumaesq, painter, 1862; — Daniel Stern; — Emile Trélat; — E. Déglise; — Victor Thiébaut, 1875; — Questel, architect; — Paula Bréton, 1877; — Nino (Christian Garnier); — J. Vallet, 1877; — M^{lle} Massenet; — Eugène Guillaume, statuary; — Léon Cogniet; — J.-N.



Robert-Fleury, painter, 1877; — M^{me} Robert-Fleury; — E. Vaudremer, architect; — Millet and Rousseau, painters; — J. F. Bapterrosses, 1885; — Chappée, 1889; — Picard; — Jeanne d'Arc (large bronze medallion); — Painting, Music, Architecture, Poetry, and Sculpture; — Commemoration of the Foundation of the Sacré-Cœur at Montmartre, Paris; — The young Mother; — Victor Schnetz, late Director of the French Academy at Rome; — Elie Delaunay; — Tony Robert-Fleury; — Dr Henri Claisse; — F. Aulanier; — The Needlewoman of the French Academy at Rome, &c. Some of these medallions are in clay, others in marble, but most of them are cast in bronze. One of his earliest works represents 'Neptune creating the horse'.

Chapu worked also as a goldsmith and chaser on copper, and in this particular branch of art produced many beautiful articles. "To this artist we owe the final evolution of glyptic art," said Roty in his preface to "Augustin Dupré"; most of his high reliefs, such

as Youth, Thought, Immortality, Christ with Angels, Félicien David, Flaubert, could easily be reduced to medals, and likewise his low reliefs, Poetry, Architecture, Music, Painting, Sculpture, Art, &c.

M. Fidière sums up his criticism on Chapu with the following words : “ Le nom de Chapu n’en restera pas moins un des plus grands de la sculpture contemporaine, car son esprit s’est constamment élevé dans les pures et sereines régions du Beau, et ses œuvres vivront de longs siècles, car elles sont comme une suave émanation de cette âme si simple, si belle, si harmonieuse ! ”

“ Chapu ” writes M. G. Lecomte in his article on “ La Renaissance de la Médaille ” (*Revue de Paris*, 1. Mai 1899) “ était avant tout un sculpteur. Lorsqu’il fit de la gravure en médailles, il resta



Marie.

sculpteur tout en se conformant aux exigences de la glyptique. Aussi les pièces qu’il nous a laissées sont-elles admirables de fermeté simple, de goût, d’expression, d’harmonie. Et ses médaillons, ses hauts reliefs, possèdent toutes les qualités qui conviennent à la médaille. Ils furent un bon exemple pour les graveurs. Son portrait de Gilbert est, avec la médaille de Naudet par Ponscarne, parmi les œuvres les plus parfaites du siècle. Ces deux artistes ont vraiment innové, et avec leur vision moderne, ils rappellent les plus belles pièces du passé. Sans exagérer, on peut dire que tout le renouveau contemporain est contenu dans ces deux médailles. En outre du caractère de ces portraits, de la douceur des lumières, remarquons les dégradés délicats qui, sans parti pris fâcheux d’effacement, unissent le fond avec les reliefs et créent un ensemble harmonieux. Le listel vulgaire et monotone disparaît. Disparaissent

aussi les hideuses lettres typographiques. Et quand nos médailleurs contemporains voudront ajouter des légendes, ils auront soin de les écrire en lettres dessinées par eux, convenant au sujet traité, et ils sauront les arranger avec goût. Les mêmes qualités, si précieuses, se retrouvent dans les autres œuvres que nous avons de Chapu, la médaille du Sacré-Cœur, le portrait de M^{lle} Garnier, dans ses compositions en bas-relief : *La Poésie, la Peinture, la Musique, l'Architecture, etc.*, dans la série de ses hauts reliefs comme *l'Immortalité, la Pensée, le Christ aux Anges*, dans les hommages à Flaubert, à Félicien David. M. Roty, lui rendant pieusement justice, a dit de Chapu : « C'est à lui que nous devons la dernière évolution de la glyptique. »

One of Chapu's pupil, M. Paul Bévillé, has also produced some fine medals; that of Victor Baillot, the last survivor of Waterloo, is mentioned by Dr F. P. Weber, in a recent article in the *Num. Chronicle* on Medals of Centenarians (1897, p. 311).

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — L. Bénédicté, *Catalogue, &c.* — O. Fidière, *Chapu, sa vie et son œuvre*, Paris, 1894. — R. Marx, *Les Médailleurs français*, Paris, 1897.

CHAPUY, JEAN DÉSIRÉ BAPTISTE AGÉNOR (*French*). Sculptor, residing at Paris. He is the author of several portrait medallions : M. E. B***; — M. and M^{me} Abel de Pujol; — M. A. G***; — M^{me} L**, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHARBONNEAU, PHILIPPE (*Swiss*). Mint-master at Geneva, 20th October, 1559 to 20th January, 1564. A thaler of 1562, and a Dicken of 1561, in the Wunderly collection, were probably engraved by him.

CHARDIGNY, PIERRE JOSEPH (*French*). Sculptor and medallist, born at Aix (Bouches-du-Rhône) in 1794, pupil of his father, Barthélemy François Chardigny, and of Bosio and Cartellier; entered the Ecole des Beaux-Arts in 1814. He has engraved some very interesting medals : Jacques Réattu; — Belzunce de Castel-Moron; — Adam de Crapone; — H. F. X. de Belzunce, Bishop of Marseilles, and benefactor of the people during the plague of 1720, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Chavignerie et Auvray, *op. cit.*

CHARI... (XAPI) (*Greek*). Engraver of coins, whose signature is found on some staters of Elis (B.C. 370-300), with bust of Zeus Lykaios on obv., and RL . Pan seated on rock.

BIBLIOGRAPHY. — Dr B. V. Head, *Historia Numorum*, p. 373.

CHARLIER, GUILLAUME (*Belg.*). Contemporary sculptor, and

medallist, residing at Brussels. He is the author of several portrait medallions, and low-reliefs, Fishermen returning from the harbour, Fishermen hauling up their boat, &c.

BIBLIOGRAPHY. — *The Studio*, vol. XII, p. 128.

CHAROIN, FRANÇOIS LOUIS (*French*) 1692-1705. Born at Paris, engraver at the Mint of Lyons; worked later on at Chambéry as a goldsmith. In 1704 he was accused of having produced false coins, but was acquitted in 1705.

BIBLIOGRAPHY. — N. Rondot, *Les graveurs de Lyon*, 1897.

CHARPENTIER ALEXANDRE LOUIS MARIE (*French*). Contemporary sculptor, and medallist, born in Paris; pupil of M. Ponscarne. Since 1874, he has exhibited a number of medallions at the annual Paris Salons: Portrait of M^{me} X; — M^{lle} J***; — M. Maisonneuve; — M. Mather; — M. Jacob; — M^{me} Z. Enaud; — M^{me} J***; — M. Hollande; — M. Rivet; — M. Hutin; — M^{me} Amélie B.; — M^{me} Juliette B.; — Alfred Poussin; — M^{lle} Lina B.; — Painting (Plaquette); — Maid holding necklace; — Maid holding flower; — Music; — Singing; — Faun; — Bacchant; — Admission ticket to the Society of the "Libre Esthétique" of Brussels; — Jean and Pierre; — Edmond de Goncourt; — Camille Pissarro; — Drawing; — Building of the Eiffel Tower; — Gaul; — Dr Ernest Besnier; — Imprimerie Lemercier; — L'Edition d'Art; — National Society of Fine Arts, 1890; — L'Estampe Originale; — Les Maîtres de l'Affiche; — Société symphonique, 1896; — Federation of Belgian Advocates; — Tombstone; — Chasing; — Society of Bibliophiles (with portrait of the Duc d'Aumale).

M. Alexandre Charpentier's portrait of Edmond de Goncourt, says M. Henri Frantz in *The Magazine of Art*, June 1899, p. 37, "is also excellent, true in feeling, and very life-like; we here find the Goncourt we knew in his later years."

In connection with the same artist, M. R. Marx writes: « Dans l'œuvre, si riche, de ce naturaliste ardent et convaincu, plutôt que des groupements de personnages ou des allégories vous rencontrerez des notations véridiques d'attitudes, de gestes, de mouvements, de physionomies, qui savent au mieux incarner le sentiment et éveiller l'idée. A Pierre Roche et à Alexandre Charpentier revient par surcroît d'avoir créé une estampe de médailleur où le papier, épousant les formes du relief, se modèle, se gaufre et se teinte; enfin leurs deux noms se retrouvent avec ceux de Roty, Levillain, Bottée, Heller, Vernier, Mouchon, Henry Nocq, sur la liste glorieuse des médailleurs qui ont secondé et hâté, par leur concours, le relèvement et le progrès de l'orfèvrerie, de l'ameublement, de la reliure, de tous les arts du décor. »

One of his latest works is the Zola medal (*illustrated*) which was presented to the great novelist as a recognition of his brilliant ser-



Emile Zola, by Charpentier.

vices in the cause of justice during the troublous Dreyfus agitation in France.

At the Exhibition of the Société nationale des Arts, Paris, 1899,

M. Charpentier exhibited the following works : M. Carré ; — M^{me} Sévérine ; — M^{lle} Henriot ; — M. C. Meunier, and M. E. Zola. All these fine portrait medals have been greatly admired ; they remind one of the beautiful Florentine productions of the XVth century. The artist's bronze groups, "Les Trois Parques," illustrated in Art and Decoration (Aug. 1899) and La "Fuite de l'Heure" deserve special mention for their exceptional artistic merit and grandeur of conception.

BIBLIOGRAPHY. — Roger Marx, *Les Médailleurs français*, Paris, 1897. — Ibid., *Les Médailleurs français contemporains*, Paris, 1898. — L. Bénédict, *Catalogue du Musée du Luxembourg*, Paris, 1896. — *The Studio*, 1898. — Dr H. J. de Dompierre de Chauffepié, *Les Médailles et Plaquettes modernes*, Harlem, 1899. — *Art et Décoration*, 1899.

CHARPENTIER, ANTOINE FRANÇOIS (*French*). Engraver at the Mint of Bordeaux, 1784-1789.

CHARPIN, JACQUES (*French*), 1488-1516. Goldsmith, who worked at Lyons, and modelled some medals.

CHARRIER, PIERRE EDOUARD (*French*). Contemporary sculptor, born at Niort, and residing at Paris. At the Salon of 1878, he exhibited a portrait medallion of M. Lamotte sen., and another of M. Lamotte, captain of the 15th Line Regt ; in 1879, others of M^{lle} L. M^{***} ; and M. M. C. L^{***} ; and in 1880, Two portraits.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHARVET, L. (*French*). Medallist and gem-engraver, residing at Paris, and working for the trade.

CHASSÉRIAU, THÉODORE (*French*). Painter, and copper-plate engraver, born in 1839, died in 1856. He was a pupil of Ingres, and produced a large number of admirable works. In medallic art, he is known only for having designed some portraits for modellers.

CHASTAING, GÉRARD (*French*). Mint-master at Grenoble, March, 1511 to 13th March, 1513. He had been elected to the office in 1510 for ten years.

CHASTAING, HUMBERT (*French*). Mint-master at Grenoble, 7th September, to 9th November 1510.

BIBLIOGRAPHY. — R. Vallentin, *Les différents de la monnaie de Grenoble*, Ann. num. 1894.

CHASTELL, JOHN LOTTE NICOLE DONATO DU (*Brit.*). Master of the London Mint, anno 23 of Edward III. He seems to have been a native of Florence.

CHATEL, ANATOLE (*French*). Sculptor, goldsmith, and engraver, residing at Dôle (Jura), at the beginning of the seventeenth cen-

ture. From 1614 to 1631, he was Engraver of the coins of the Franche-Comté.

BIBLIOGRAPHY. — S. Lami, *Dictionnaire des Sculpteurs*, Paris, 1898. — J. Gauthier, *Dict. des artistes francs-comtois antérieurs au XIX^e siècle*, 1892.

CHATWIN, MISS J. (*Brit.*). Contemporary medallist. She exhibited in 1898 a beautiful panel in repoussé work, representing the North Wind.

BIBLIOGRAPHY. — *The Studio*, vol. XIII, p. 194.

CHAUDET, ANTOINE DENIS (*French*). Sculptor and painter, 1763-1810. His bust of Napoleon I. was used by Andrieu, and afterwards by Droz, on these artists' medals for the profile portrait of the Emperor.

CHAUTARD, VICTOR SAINT-JUST (*French*). Contemporary medallist, and pupil of Guillaume, and Ponscarne. The following medals by him were exhibited at the Salons between 1870 and 1880 : Graziella ; — Théophile Gautier ; — F. Maréchal, late Mayor of Metz (2 var.) ; — Auber ; — Félicien David ; — Pygmalion ; — M^{me} X*** ; — Commemorative medal of the building of the Trocadéro at Paris ; — The French Republic ; — Jules Grévy, President of the French Republic ; and several other medallions.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHAVALLIAUD, LÉON JOSEPH (*French*). Contemporary sculptor, born at Reims (Marne), pupil of Jouffroy and Roubeaud jun^r. He executed several portrait medallions : M^{me} B. P. ; — M. V. ; — M^{lle} E. C. ; — M. C. ; — M. E. W. ; — M. G. O. ; — C. N. Farre ; — M^{me} A., &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHAVANNE, JEAN MARIE (*French*). Medallist of the end of last and beginning of the present century, born at Lyons in 1766. He produced a number of interesting medals, relating to events of the Consulate and the Empire, as well as a series of jetons, some of the best known being that of the Medical Society of Lyons, with head of Hippocrates on obv. and the signature CHAVANNE F., and others of the Lyonnese Society of Friends of Commerce and Arts, and of the Pharmaceutical Society of the same city. His son Jean-Marie, painter and architect, a pupil of the medallist Galle, is mentioned as having also cut medal-dies, and exhibited some works at the Salons. In 1848, he engraved a medal to commemorate the first result of the universal vote in the Department of the Rhône. His signature appears also on a portrait medal of Jean François Rozier, of Lyons.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — *Histoire numismatique de la Révolution française*. — Edwardes, *Napoleon Medals*, &c.

CHAVANNES, PUVIS DE (*French*). Contemporary painter. “M. Puvis de Chavannes”, says a writer in the *Athenaeum*, “has not long survived Sir E. Burne Jones, to whom Frenchmen were fond of comparing him, although there was really little similarity between them, for the one was essentially a far-away descendant of the later Renaissance in which the influence of the classical revival predominated, and the other distinctly derived his style from the earlier Renaissance, when the elements of romance and wonder were prevalent.

“Puvis de Chavannes was born at Lyons on December 14th, 1824, and was a pupil of Henri Scheffer and Couture, the latter of whom had a great influence on his pupil. One of his earliest contributions to the Salon was a *Pietà* exhibited in 1850. For several years afterwards his pictures were steadily refused; but, as our distinguished contributor M. André Michel remarks in an article in the *Débats*, he seems in later life to have thought little of these productions, and to have considered the rejection of them not unmerited. At last, in 1859, the ‘Retour de Chasse’ now in the Gallery at Marseilles, was hung in the Salon, a fragment for a scheme of decoration for a villa of his brother’s, and he long afterwards remarked to M. Michel: “C’est à partir de ce moment-là que je sentis autour de moi de l’eau pour nager.” The young artist was taken up by the Corporation of Amiens, and he painted for the Musée de Picardie ‘Bellum et Concordia’ in 1861; ‘Le Travail et le Repos’ followed two years afterwards, ‘Ave Picardia Nutrix’ in 1865, and ‘La Vigilance et la Fantaisie’ in 1866. ‘Le Sommeil’ of 1867 is at Lille, ‘La Moisson’ at Chartres; while ‘Charles Martel, Vainqueur des Sarrazins’, and ‘Sainte Radegonde’ were painted for the Hôtel de Ville at Poitiers in 1874. His great series of works at the Pantheon, ‘L’Enfance de Sainte Geneviève’, were executed between 1876 and 1878. These established his reputation, and he was afterwards employed upon the hemicycle of the new Sorbonne. ‘Pro Patria Ludus’ was painted for the staircase of the Museum of Amiens, and won him the Médaille d’Or when shown at the Salon. ‘Inter Artes et Naturam,’ which adorns the Museum at Rouen, was exhibited at the Salon of the Champ de Mars, of which he was one of the principal founders, and President after the death of Meissonier. ‘L’Été’ and ‘L’Hiver’, exhibited in the same gallery, decorate the Hôtel de Ville at Paris.

“Puvis de Chavannes had long suffered from the malady which carried him off, but he was at work at his studio in the Rue de Neuilly within a fortnight of his decease. His ‘Geneviève veillant sur Paris’ was shown last summer, and the cartoon for ‘Geneviève ravitaillant Paris’ was at the Champ de Mars in 1897. He was made a Chevalier of the Legion of Honour in 1867, and Officer in 1891.”

The great painter merits a place here as having greatly contributed to the present artistic revival; he also directly and indirectly, aided medallists by designs and suggestions for their works.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — *Athenaeum*, 29th October 1898.

CHAVRE, NICOLAS (*Belg.*). Mint-Master at Louvain, died in 1397. He obtained the office in 1375 and filled it until 1386, when he was succeeded by Francon van den Bogaerden. He is supposed to have been of Italian origin.

BIBLIOGRAPHY. — Georges Cumont, *Un officier monétaire au XIV^e siècle*, *Gazette numismatique française*, 1897.

CHÉDEVILLE LÉON (*French*). Contemporary sculptor, died at Rosay (Eure) on the 2nd February, 1883; he was a pupil of A. Millet. He executed some portrait medallions: M. D.; — J. Martin; and others. R. Marx, in *Médailleurs français contemporains* illustrates a medal by him entitled: L'Art du Métal.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHENAVARD (*French*). This signature appears on a medal, struck in 1851, of E. V. de Castellane, engraved by Bonnet.

CHENILLON, JEAN LOUIS (*French*). Sculptor, born in 1810 † 1878; pupil of David d'Angers. He is the author of some portrait medallions, of which the two best known are those of Daubigny, and Willeminot.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHENU, JEAN (*Swiss*). Mint-master at Geneva, 26th September, 1588 to the end of 1592.

CHÉREAU, EUGÈNE JEAN (*French*). Medallist, and gem-engraver, residing at Paris; he was a pupil of Caillouete and Garraud. At the Salon of 1877, he exhibited a cameo on onyx, representing Zephyrus; in 1878, another with Milo of Croton; in 1879, a cameo on carnelian, The Rape of Psyche; in 1881, an intaglio with bust of Psyche; and in 1882, an opal cameo, with Eos, &c. He obtained a Mention honorable for his exhibit at this year's Salon of the Society of French Artists.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHÉRET (*French*). A Paris engineer, who about 1870, invented some improvements in the working of machinery for striking coins and medals.

CHÉRET, GUSTAVE JOSEPH (*French*). Contemporary sculptor, born

at Paris, pupil of Gallois and Carrier-Belleuse. He is the author of a number of portrait medallions : M. C., &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHÉRET, JULES (*French*). Contemporary painter and sculptor. He has produced some fine works. Two medals representing Maenads are illustrated in *Les Médailleurs français contemporains*.

M. Lecomte writes in *Revue de Paris*, 1899, p. 893 : “ M. Jules Chéret, le poète délicieux des fêtes de la vie, le peintre des rêves de joie, nous a donné déjà quelques médailles fort séduisantes où se retrouvent toute la grâce, tout le charme décoratif de son œuvre. ”

BIBLIOGRAPHY. — R. Marx, *op. cit.*

CHÉRON, CHARLES JEAN FRANÇOIS (*French*). Medallist, 1643-1648; born at Nancy; son of a jeweller and engraver in the service of the Duke of Lorraine, first engraver of medals at the Papal court, under Clement IX and Innocent X, when he was called to Paris by Louis XIV, on the recommendation of Colbert and Le Brun. He largely contributed to the medallic series of this monarch, and was employed at the Medal Mint at Paris for about twelve years. He was one of the most distinguished artists of the school of Varin. In 1676, he was received at the Academy of Painting and Sculpture, and engraved on this occasion a medal of Charles Lebrun, and others of various celebrities. Payments for work done are entered against Chéron in 1675, 1676, 1678, 1679, 1686-1688, 1691, &c., and although contemporary documents do not give a complete list of his medals, the following pieces by him are known, and are nearly all signed *F. Chéron* or *Chéron* : Bust of the King (3 var.); — Genoa bombarded, 1684; — Peace with Algiers, 1684; — The Twenty years' Peace; — 1687, Dunkirk falls to the power of the King; — Audience of the Doge; — The Siamese Embassy; — The Algerians humiliated; — Genoa destroyed; — Piety and Pudicity; — 1688, Sailors; — Marriage of the King; — 1692, Same event; — The Dauphin; — The Dauphine; — 1693, The Dauphin and Dauphine; — The King; — Victory leading horsemen; — Head of the Queen, with the legend PIETAS ET PVDICITIA; — Fortifications of Huningen; — The Queen Maria-Theresa; — The Grand Condé; — Princess de Conti; — Christina, Queen of Sweden; — besides a number of portraits of the King and Queen, the Dauphin and Dauphine, and principal personages of the court of Louis XIV. He is also recorded as having engraved the jetons presented by the City of Paris in 1678.

In Italy, Chéron executed some portrait-medals of Pope Clement IX; there is also one known of Bernini. Lepage mentions a medal of Charles V. by him, and we have seen his signature on the

following : Pierre Mignard, 1682 ; — J. P. Oliva, general of the Jesuits : — Charles Le Brun ; — Marie de Bourbon-Conty, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — J. J. Guiffrey, *La Monnaie des Médailles*, Revue numismatique, 1887. — G. Bapst, *Medaille du Grand Condé*, Revue numismatique, 1892. — E. Mellier, *Étude sur François Chéron, graveur en médailles*, Mémoires de la Société d'archéologie lorraine, 1893. — H. Lepage, *Les graveurs de Monnaies et Médailles des Ducs de Lorraine*, Nancy, 1875.

CHESNARD, PIERRE (*French*). Seal-engraver at the Court of Louis XIV, from 1674 to 1677.

CHESNAU, AIMÉ (*French*). Contemporary sculptor, born at Paris, pupil of Carrier-Belleuse, and J. Salmson. At the Salon of 1868, he exhibited portrait-medallions of Miss C. White and M^{lle} M. F**.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHESNEAU, JEHAN (*French*). Engraver at the Mint of La Rochelle, 1571-1585.

CHESTERFIELD, EARL OF (*Brit.*). Mint-master at London, 29th year of George III.

CHETWIND, WILLIAM (*Brit.*). Master of the London Mint, *anni* 18 to 30 of George II.

CHEVALIER, HYACINTHE (*French*). Contemporary sculptor who executed several portrait-medallions, amongst others, those of Rossini, and Auber.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHEVALIER, JEAN (*French*). Medallist and worker in ivory, resided in London in 1690, and then at Berlin, where he entered the service of the House of Brandenburg. Later on, he returned to Paris where he died. His portraits in ivory are very numerous, and one of them, preserved in the Museum of Nils Keder at Stockholm, is of especial interest to English collectors : Robert Boyle, seventh son of Richard, Earl of Cork, 1627-1692, one of the greatest natural philosophers of the seventeenth century.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.*

CHEVALIER, JACQUES LÉOPOLD (*French*). Mint-master at Limoges, *anni* VII to X of the First French Republic ; his distinctive mark on the coins is a marigold.

CHEVALIER, NICOLAS (*French*). Medallist, born at Sedan, died at Utrecht in 1720. He was a protestant minister, and obliged to take refuge in Holland on the revocation of the Edict of Nantes. He

resided for some time at Amsterdam 1694-1705, and afterwards settled at Utrecht, where he was granted the privilege of striking medals in his own house. Several of his medals belong to the English series, and some are only copies of those by other artists : Marriage of William III, Prince of Orange, and Princess Mary, 1677; — Namur retaken, 1695; — Assassination plot against William III, 1696; — National Association, 1696; — Vigilance of William, 1697 (R. only); — William, commander-in-chief, 1697 (R. only); — William III and Peter the Great, 1697; — Peace of Ryswick, 1697 (3 types); — Rejoicings for Peace, 1697; — Calendar of English Kings, 1700; — Death of William III, 1702 (R. only); — Battle of Bleinhem, 1704; — Brussels relieved, 1708; — Peace of Utrecht, 1713. There are also some medals by him of Frederick I of Prussia, and satirical pieces of Louis XIV.

He signed his works : N. C., — N. C, INV., — CVM PRIVILEGIO N. C., — NICOLAVS.CHEVALIER.INVENTIT.AMSTELODAMI, &c. He used several of the dies cut by Smeltzing for his own productions.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.* — Bolzenthall, *op. cit.*

CHEVERY, SANCIN DE (*French*). Engraver at the Mint of Bayonne, circa 1560.

CHEVRY, CLAUDE DE (*French*), 1583-1636. Goldsmith, and die-cutter at the Mint of Troyes, 1584-1636, with a salary of 62 livres 10 sols tournois *per annum*. Assistant Assayer, 1588-1698 (?), and Chief Assayer, 1590-1646, with a remuneration of 100 livres; he was also moneyer in 1597.

BIBLIOGRAPHY. — N. Rondot, *Les Graveurs de la Monnaie de Troyes*, Mâcon, 1892.

CHEVRY, JEAN (*French*), 1450-1498. Goldsmith, engraver at the Mint of Troyes, from 1463.

CHEVRY, JEAN DE (*French*), 1535-1591. Goldsmith, engraver at the Mint of Troyes. 1550-1582. He signed his productions *J. de Cheury*. There is a jeton by him, dated 1550, with arms of Champagne on obv. and the legend MISERICORDIA DOMINI on R.

CHEVRY, PIERRE DE (*French*), 1547-1581. Goldsmith, and moneyer at the Mint of Troyes, 1558.

CHIATTONE (*Swiss*) of Lugano, is a fairly clever artist. His design for the R. of the Geneva Exhibition medal of 1896, was adopted and rewarded with the first prize.

BIBLIOGRAPHY. — *Revue suisse de numismatique*, 1896.

CHIAVENNI (*Ital.*). Gem-engraver of Modena, flourished during the second half of the seventeenth century. His productions are however unimportant.

BIBLIOGRAPHY. — Babelon, *op. cit.*

CHICOT, LOUIS (*French*). Contemporary sculptor, born at Mâcon (Saône-et-Loire). He is the author of several portrait-medallions.

CHICHESTER, JOHN (*Brit.*). Master of the London Mint, 40th year of Edward III.

CHIERVE (*Belg.*). Coin and seal-engraver of the fifteenth century.

CHIFFAIN, CHARLES (*French*). Engraver at the Mint of Tours, 1539-1553.

CHILDS, GEORGE K. (*American*). Chief coiner at the Washington Mint (U.S.A.), 1854-1861.

CHOIRION, XOIPION (*Greek*). Coin-engraver, whose signature XOI appears on the obv. of a drachm of Catana, which bears on the R. the signature of the artist ΗΡΑΚΛΕΙΔΑΣ.

Beside Kimon, Eukleidas, Evainetos, Eumenes, Phrygillos and others, who have immortalised their names on the beautiful productions of the Syracusan Mint, there are some twenty or thirty other names which appear on Greek coins, and which are taken for artists' signatures. As a matter of fact, there are but two such inscriptions that indisputably represent the names of the engravers of the coins : *Neuantos* in the Cydonian series, and *Theodotos* on some of the Clazomenian issues; both being followed by ΕΠΟΕΙ.

BIBLIOGRAPHY. — H. F. Kinch, *Observations sur les noms attribués à des Graveurs de monnaies grecques*, Revue numismatique, 1889.

CHOISELAT, AMBROISE (*French*). Contemporary sculptor. In 1870, he exhibited at the Salon two portrait medallions.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHOPPIN, PAUL FRANÇOIS (*French*). Contemporary sculptor, born at Auteuil (Seine). He has executed a number of medallions with portraits, which were exhibited at the Paris Salons.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHOUE, NICHOLAS (*Brit.*). Mint-master at London in conjunction with Anthony Bache, of Geneva, anno 24 of Edward III.

CHOUL, GUILLAUME DU (*French*). Sixteenth century engraver; one of the first, with Antoine Le Pois, also a Frenchman, to imitate

antique coins. Some of their copies are very clever, but do not equal those of the Paduans who followed them.

BIBLIOGRAPHY. — A. de Barthélemy, *Numismatique ancienne*, Paris, 1890.

CHRÉTIEN, EUGÈNE ERNEST (*French*). Contemporary sculptor, born at Elboeuf (Seine-Inférieure), pupil of A. Dumont. He is the author of some portrait medallions.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CHOTOUCHOWSKI, WENZEL, VON NEBOWLD (*Bohem*). Mint-master general of the Kingdom, † 1619.

CHRISTELBAUER, JOSEPH CHRISTIAN. (*Austr.*). Contemporary Viennese die-sinker and medallist, whose works are held in esteem. Among the more recent productions of this engraver, we will quote the following medals : Marriage of Crown Prince Rudolph of Austria with Princess Stephanie of Belgium, 1881; — International Postal Exhibition at Vienna, 1890; — Electrical Exhibition at Vienna, 1883; — National Exhibition at Buda-Pesth, 1885 (3 var.); — Public Festivities at Vienna, 1881; — Public Festivities at Krems, 1881; — Dedication of the “Kaiserglocke” at Retz, 1889; — National Exhibition at Vienna, 1890 (4 var.); — Official commemorative medal of the Fourth general German Choral Society’s Festival at Vienna, 1890 (2 var.); — Jubilee of the Wienerwald Section of the O.T.C. Society, 1890; — Reward for 25 years’ Service in the Fire Brigade of Ried, 1890; — The Liebenberg-Monument at Vienna, 1890; — Exhibition of Food Products at Bordeaux, 1890; — Silesian Industrial Exhibition at Bielefeld, 1890; — Friedrich Flesch, numismatist; — School Prize Medals for Ried, Gmunden, Fünfkirchen, and Aschaffenburg; — The Emperor and Empress of Austria, 1873 (2 var.); — Fourth Moravian Shooting Festival at Neutitschein, 1891; — Silver Wedding of the Emperor and Empress of Austria, 1879 (3 var.); — Visit of the Emperor Francis Joseph to Bohemia, 1891 (15 varieties); — Fiftieth Anniversary of the Emperor Francis Joseph, 1880; — Sixtieth Anniversary of the Emperor, 1890; — National Bohemian Exhibition at Prague, 1891; — The Danube-Club at Vienna, 1891; — Prize Award of the Agricultural Society of Tyrnau (Hungary), 1891; — Visit of the Emperor and Empress of Austria to Trieste, 1882; — Visit of the Crown Prince and Princess to Trieste, 1882; — Visit of the Emperor to Gratz, 1883; — Visit of the Emperor to Krain and Idria; — Visit of the Emperor to Klausenburg, 1887; — Visit of the Emperor to Brünn (Moravia), 1892; — Visit of the Crown Prince to Retz, 1888; — Visit of the Archduke Albrecht to Retz, 1888; — International Music and Theatrical Exhibition at Vienna, 1892 (7 var.); —

Bulgarian Exhibition at Philippopol, 1892; — Inauguration of the Church of Arnoschtowitz (Bohemia), 1892; — Exhibition at Feldsberg, 1892; — Industrial Exhibition at Braunau, 1892; — Rebuilding of the Karl's Bridge at Prague, 1890; — National Exhibition at Dobrusche, 1892; — Dedication of the Benesh Monument at Trebitsch (Moravia); — Visit of the German Emperor to Vienna, 1892; — Visit of the Austrian Emperor to the Liebig Factories at Reichenberg; — His Majesty's Visit to Brünn, 1892; — Agricultural Prize of Kaaden (Bohemia); — Innsbruck religious medalets, with bust of the Virgin; — Johannisbad-Schwarzenberg, Fire Brigade Festival, 5th June 1898; — Fürstin Metternick-Sandor, Charity Bazaar, May 1898; — Cardinal C. J. Ganglbauer, Archbishop of Vienna (2 var.); — First centenary of the German Evangelical Church of St Michael at Prague; — 25th Anniversary of the Veteran Society at Vienna, 1891; — Pope Leo XIII, 1893; — The Gundulie Monument at Ragusa, 1893; — Marriage of Ferdinand I of Bulgaria, 1893; — Fourth Centenary of Printing in Montenegro, 1893; — Agricultural Exhibition at Aussig, 1893; — The Carl Bouquey Monuments; — Assassination of Empress Elisabeth, 1898, &c.

BIBLIOGRAPHY. — *Mittheilungen des Clubs der Münz- und Medaillenfreunde in Wien*, 1890-1898.

CHRISTENSEN, CHRISTEN (*Danish*), 1806-1845. Medallist of the first half of the present century; he resided at Rome for some time, and then at Copenhagen. He is considered as one of the best Danish medallists of his time. The following medals are by him: Sunday schools prize medal, 1831; — C. F. Hansens' Jubilee, 1830; — Frederick VI, 1832; — Christian III, Third centenary of the Reformation in Denmark, 1836; — Death of Frederick VI, 1839; — Adam Wilhelm Hauch; — The University of Christiania; — Coronation medal of Christian VIII, and Caroline Amalie, 1840 (2 var.); — Another, with R. inscription, HÖIAGTELSE, ERKJENDTLIGHED, &c.; — Thorwaldsen, the sculptor; — Jubilee medal of the Danish Scientific society, 1842; — Michael Nielsen; — Gustav Friedrich Hetsch, architect; — Adolph V. Itzstein, 1842.

This medallist signed his works sometimes C. CHR.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Krohn, *Christian Jürgensen Thomsens Nyere Monter fra 1788 til 1865, samt hans Samling af Medailler*, Copenhagen, 1867.

CHRISTESEN, W. (*Danish*). Die-sinker and medallist, residing at Copenhagen, 1863.

CHRISTIANIS, TOMMASO DE (*Ital.*). Coin-engraver, employed at the Mint of Rome, under Pius IV.

CHRISTOPHE, MESSIRE (*French*). Mint-master at Nancy, Lorraine, *circa* 1505.

CHUBB, JOHN (*Brit.*). Of Bridgewater (England). He designed a masonic medal for the Union Lodge, n° 370, Exeter, obv. Truth. R. Freemasons' Arms.

BIBLIOGRAPHY. — Marvin, *Masonic Medals*, Boston, 1880.

CHWOSTSCHINSKI, FEODOR (*Russian*). Master of the St Petersburg Mint, under Nicholas I, *circa* 1830. His signature is $\Phi \cdot X$.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Münz-Abkürzungen*, Berlin, 1897.

C. I. *Vide* **KEMPE**. These initials, which signify CANCELLARIUS JOHANNES appear upon a York Farthing of King Henry VI. of England, and form the signature of Archbishop Kempe of York, 1425-1453. *Rud. Supp.* III-10.

C. I. *Vide* **IABLONOWSKI, CONSTANTIN** (*Polish*). Die-sinker at Olkusz, province of Krakau, 1767.

C. I. B. *Vide* **BANDEL**, Mint-master at Cassel, 1744-1763.

C. I. K. *Vide* **CHRISTIAN IOSEF KRÜGER JUNIOR**. Die-sinker at Dresden, 1785-1814.

C. I. L. *Vide* **CHRISTOPH JACOB LEHERR**, Die-sinker at Augsburg, 1683, decapitated in 1707 for forgery.

C. I. W. *Vide* **CARL JOHANN WIKMANN**, Die-sinker at Stockholm, *circa* 1747-1783.

CI. These initials appear in very small letters on two medals which in style of work resemble those by M. Carl. They are : Veit Pfaut and consort Anna, 1590 ; — Andreas Schmidmair, 1600. Two others are very similar and probably belong to the same artist : Paul Breining, 1593 ; — and Balthasar Baumgartner, 1601. Possibly the signature is that of CHRISTOPH JAMNITZER (*vide infrá*).

BIBLIOGRAPHY. — Erman, *op. cit.* — Ad. Hess Nachf., *Medaillen-Sammlung Felix*, 1895.

CIANTOGNI, B. (*Ital.*). Medallist of the first half of the eighteenth century. He is the author of a medal struck in honour of Giov. Paolo S. Bianchi.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CICCILOLO, FEDERICO (*Ital.*). Seal-engraver ; worked at Rome, *circa* 1560, under Pius IV.

CICESTRE, JOHN DE (*Brit.*). Master of the London Mint, con-

L. FORRER. — *Biographical Notices of Medallists.*

jointly with Henry de Brusele, during the 25th and 26th years of the reign of Edward III.

BIBLIOGRAPHY. — Ruding, *op. cit.*

CIGLIAMOCHI, LORENZO (*Ital.*). Sig. G. Milanesi is of opinion that this artist is the author of the seven medals described in Armand and Heiss under the name of “*Médailleurs à la Fortune*”. *Vide FORTUNE.*

CIGOI, LUIGI (*Ital.*). Forger of Roman coins, who resided at Udine during the first half of the present century. He did not engrave dies himself, but invented a clever method of patinating the coins which were struck for him. In order to throw off suspicion, he used to mix genuine pieces with his forgeries, and coated them all with dark brown patina; thus many collectors were taken in. This unscrupulous dealer carried on his trade at Trieste and Venice through intermediaries, and also by advertising that he had for sale duplicates from his collection. We saw a few years ago a remarkably fine Large Brass of Tranquillina, with that characteristic patina (also mentioned in the *Numismatic Chronicle*, 1892, p. 255); possibly Cigoi may have been the author of this clever imitation, for which the sum of £ 100 was asked by the owner. Mr. H. A. Grueber however attributes this piece and some of Didia Clara to a Neapolitan engraver, and adds, that “the dies used for striking these coins are of modern manufacture, not improbably made by a new mechanical process by means of which exact copies can be obtained of the original object. When, however, imperfections occur in the original, then the dies have to be touched up by the graving tool. The coins themselves are said to be genuine, but worthless Roman pieces restruck from the modern dies, and thus the apparently ancient patina is obtained”.

It is no doubt to the works of this engraver that the following paragraph (in the *Numismatic Chronicle*, 1875, p. 243), refers. “A note by Dr von Sallet informs us that false coins are still fabricated in large numbers at Udine. The Berlin Cabinet has lately acquired a large number of them for purposes of study. It is much to be regretted that the Trustees of the British Museum do not follow the example set by Berlin, and authorise the purchase of clever forgeries, a collection of which is most instructive to the Numismatist. According to Dr von Sallet, the Udine forgeries have deceived the most experienced, both of numismatists and coin dealers. Collectors should at the present moment be especially cautious in purchasing coins of the later Roman Emperors. It is said that the Patina of these forgeries is unimpeachable.”

BIBLIOGRAPHY. — *Monatsblatt der Numismatischen Gesellschaft in Wien*, 1897, p. 387.

CIMON, *vide* **KIMON**, Syracusan coin-engraver.

CINGARELLI, P. (*Ital.*) Medallist of the early part of the present century. None of his works are of much importance, except perhaps his portrait medal of Galileo Galilei, executed at Pisa, in 1839.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CIOCCHETTI, LUIGI (*Ital.*). Contemporary medallist, residing at Sienna. He cut two medals to commemorate the erection of a monument to King Victor Emmanuel I at Sienna, 1890, also another of the Shooting Festival, at Rome, 1890.

BIBLIOGRAPHY. — *Rivista italiana di Numismatica*, 1892-1893.

CIPRIANI, GIOVANNI BATTISTA (*Ital.*). Born at Pistoja in 1732, died 14th December, 1785. Designer and painter; studied under Antonio Domenico Gabbiani, at Florence; came to England in 1755. He was one of the founders of the Royal Academy. The Society for promoting Arts and Commerce issued a number of medals which were designed by Cipriani; the two best known are: The Taking of Louisburg, 26th July 1758 (engraved by I. Kirk); — and Canada Subdued, 1760. "The designs," for these medals, "were often arranged by the artist after the manner of the types of Roman coins, but the legends are always in the English language."

BIBLIOGRAPHY. — Franks & Grueber, *op. cit.*

CIPRIANO, NICOLAO (*Ital.*). Mint-master at Milan (Zecchiere Generale delle Stato), 1588.

CIRASSE, JOSEPH (*French*). Contemporary sculptor, born at Chartres (Eure-et-Loir), is a pupil of Cavelier. He has modelled some fine portrait medallions: M. V. D***; — M. C***, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CISEK (*Austr.*). Contemporary sculptor and modeller residing at Vienna. We have seen a very beautiful St Hubert medal in wax by him.

CITERNI, C. (*Ital.*). Medallist of the second half of the seventeenth century. Very little is known of this artist, except that he executed a portrait medallion of Livio Odescalchi.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CITERNIUS, C. (*Austr.*). This engraver is the author of a medal struck in honour of Karl Ernst, Graf von Waldstein, † 1702.

BIBLIOGRAPHY. — Donebauer, *op. cit.*

CITTADELLA, ALFONSO, surnamed **LOMBARDI** (*Ital.*) † in 1537. Sculptor, who flourished at the beginning of the sixteenth century

at Ferrara. His works are dated 1519 and 1529. A medal of Andrea Tectori, a Milanese architect, obv. Bust *R.* Fortified bridge, bears his signature : ALFONSVS·LOMB·F. M. G. Milanesi attributes also to this artist the following medals : Giulia Gonzaga, widow of Vespasiano ; — Cardinal Ippolito de' Medici ; — Molza ; — Pope Paul III ; — Tebaldeo. From two letters addressed by the artist to the Duke of Mantua, Frederick II of Gonzaga, we learn that he executed the above medals, which are however not known to Armand.

BIBLIOGRAPHY. — Armand, *op. cit.* — Gaetano Milanesi, *New Edition of Vasari.*

CIVRAN, BENEDETTO (*Ital.*). Mint-inspector at Venice, 1705-1706.

C. K. *Vide* **CHILIAN KOCH**, Nuremberg counter-maker, 1580-1600.

C. K. *Vide* **CHRISTOPH KROH**, Mint-master at Kuttensburg, 1678-1702.

C. K. *Vide* **CRONBERG** (Mint-master) and **KLEMMER** (Mint-warden) at Vienna, 1765-1772.

C. K. *Vide* **C. KOLD**, Die-sinker at Nürnberg, 1520.

C. L. *Vide* **CONRAD LAUFER**, Nuremberg counter-maker, 1676.

C. L. *Vide* **CASPAR LONGERICH**, Mint-master at Treves, 1683-1693.

C. L. *Vide* **CARL LESSER**, Die-sinker at Breslau, † 1843.

C. L. R. *Vide* **CHRISTOPH LORENZ RUCKDESCHEL**, Mint-master at Baireuth, 1742-1745, † 1768.

C. L. R. *Vide* **CHRISTIAN LUDWIG RÜDER**, Mint-master at Hanau, 1771-1784.

C. L. F. *Vide* **CARL LEBERECHE**, born 1749 at Meiningen, die-sinker at St Petersburg, 1769, † 1827.

C. L. S. *Vide* **CARL LUDWIG SELCHE**, Warden at the Berlin Mint, 1751, Mint-master at Düsseldorf, 1767-1770.

CLANCARTY, EARL OF (*Brit.*). Mint-master at London, from the 52nd to the 54th year of George III.

CLARICUS (*Bohem*). Coin-engraver mentioned on a document of 1296 as “Claricus urburarius et monetarius per Bohemiam”.

BIBLIOGRAPHY. — Donebauer, *op. cit.*

CLARK, JAMES (*Scotch*). Coin-engraver at the Edinburgh Mint. He executed the dies for the copper coins of William and Mary for Scotland.

CLASSICUS (*Roman*). Probably a fictitious signature. It appears on a sard, in the Crozat collection, representing Serapis seated.

BIBLIOGRAPHY. — C. W. King, *op. cit.*

CLARY ALDRINGEN, CARL IGNAZ GRAF VON (*Bohem.*) Mint-master general of the Kingdom of Bohemia, 1774-1783. This post was abolished by the Emperor Joseph II in 1783.

BIBLIOGRAPHY. — Max Donebauer, *Beschreibung der Sammlung böhmischer Münzen und Medaillen*, Prag, 1888.

CLAUDET, MAX (*French*). Sculptor, born at Salins (Jura) in 1840. He was a pupil of Jouffroy. There are one or two portrait medallions by him : J. Marcou ; — M^{me} X., etc. As a statuary, he has produced some very fine works, which have been exhibited at the Salons since 1864.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CLAUDIUS, C. B. (*Germ.*). The name of this engraver appears on a masonic medal, struck *circa* 1880, to commemorate 25 years of faithful labour, by the Lodge "Charles of the Cliffs" at Altona, in Holstein.

BIBLIOGRAPHY. — Marvin, *op. cit.*

CLAUS, JULIANUS EBERHARD VOLKMAR (*Germ.*). Mint-master at Stolberg, 1750, Director of the Mint of Erfurt, 1799-1801 ; died in 1804. The coins issued under him are often signed C or I. E. V. C. His signature appears also on medals, notably on that of Sophie Charlotte, consort of George III. There is a pattern pistole for George III's Electorate, 1768, afterwards adopted as a coin in that country, which probably is the work of this engraver.

BIBLIOGRAPHY. — Schlickeyesen- Pallmann, *op. cit.* — *Numismatic Chronicle* XIII, p. 119.

CLAUS (*Brit.*). Gem-engraver of the eighteenth century ; a pupil of Charles Christian Reisen ; died insane in 1739. His works, although superior to those of Smart, another pupil of the same artist, are very unimportant.

BIBLIOGRAPHY. — King, *op. cit.* — Babelon, *op. cit.*

CLAUSBRUCH, CRAMER VON (*Germ.*). 1817, Warden of the Mint at Brunswick ; 1820-1835, Mint-master ; 1836, Mint-director, † 1850.

CLÉMANSON & C^{ie} (*French*). Iron-merchants at Lyons, who, in 1791, struck coins, after the imitation of Monneron's issues. Clemanson's Double Sols bear a trophy on obv. with the legend : CLEMANSON ET C^P — N^{ES} — PLACE CONFORT A LYON, and in exergue : L'AN IV DE LA LIBERTÉ I —, and on R. the inscription : VIVRE LIBRE OU MOURIR *** ** MÉDAILLE DE CONFIANCE DE 25. A ÉCHANGER CONTRE DES ASSIGNAT ET MANDAT DE TOUTE VALEUR. M.DCC.XCII. The *Monnerons* were struck at the Soho Mint, Birmingham, and engraved by J. P. Droz ; they remained the longest in circulation, as the issues of Clemanson and C^{ie}, Lefèvre, Lesage and C^{ie}, etc. were already suppressed in August 1792.

BIBLIOGRAPHY. — Hennin, *Histoire numismatique de la Révolution française*, Paris, 1826.

CLAVET, JEAN (*French*). Goldsmith of Nevers, and engraver of jetons between 1515 and 1535. One of his best productions is a very fine jeton struck in the name of Marie d'Albret, Comtesse de Nevers.

BIBLIOGRAPHY. — *Revue numismatique*, 1874-1877, p. 179.

CLEMENT, FRANZ (*Germ.*). Warden of the Nuremberg Mint, 1564-1570.

CLEMENT, GABRIEL (*Germ.*). Warden of the Nuremberg Mint, 1570-1583.

CLÉMENT, INNOCENT (*French*). Engraver at the Mint of Lyons, 1652-1657. He succeeded Claude de Juigné. Beside coins, he engraved alphabets, for which he was paid the sum of 60 livres.

BIBLIOGRAPHY. — N. Rondot, *Les Graveurs de Monnaies à Lyon*, Mâcon, 1897.

CLÉMENT, JULES (*French*). Sculptor, born in 1800. At the Salon of 1869, he exhibited a medallion, representing the bust of a child within wreath of flowers, and in 1870 and 1872, some portrait medallions.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CLEMENTE DA URBINO (*Ital.*). Medallist of the fifteenth century. He flourished *circa* 1468. He is the author of a medal of Federigo del Montefeltro, first Duke of Urbino, 1474-1482; date, 1468; signature : OPVS.CLEMENTIS.VBINATIS.

BIBLIOGRAPHY. — Armand, *op. cit.* — Cicognara, *Storia della Scultura*, t. II, pl. LXXXVI, n° 1.

CLEON (*Greek*). This signature is found on a gem representing Apollo Citharedus, formerly in the Andreini, and Gori collections. This piece is probably modern.

BIBLIOGRAPHY. — King, *op. cit.*

CLERBOURG, JEAN (*French*). 1396-1422. Goldsmith of Lyons, was Mint-master there from 1420 to 1422.

CLERC, G. LE (*Swiss*). Medallist of the end of the seventeenth century. He engraved in 1691 a medallic thaler of the city of Basle; and others, undated. Later on, he was appointed Court medallist at Cassel. There is also a medal of George William of Brunswick by him.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — R. S. Poole, *Swiss Coins in the South Kensington Museum*, London, 1878.

CLERC, ISAAC LE (*Swiss*). Son of G. Le Clerc, who followed his father to Cassel, where he engraved a number of medals, the two best known commemorating the Centenary of the foundation of the Marburg University.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CLÈRE, GEORGE PROSPER (*French*). Sculptor, born at Nancy (Meurthe-et-Moselle) in 1829; pupil of F. Rude. He is the author of a portrait medallion of Baron Larrey, surgeon to Napoleon III, and other medallic works.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CLERION, JEAN JACQUES (*French*). Engraver of the second half of the eighteenth century. He worked for the Paris Medal Mint from 1674 to 1678 and contributed to the Medallic series of Louis XIV. There is a medal by him of the famous Jesuit Père Lachaise, 1699. His name is mentioned in 1674, 1676, and 1678 for payments which he received on account of medals and puncheons executed by him. It is surmised that the sculptor who, at about the same time, did numerous works for the gardens of Versailles, is the same person as the medallist; one of his best portrait medallions is that of Hyacinthe Serroni, Bishop of Albi, 1678.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — J. J. Guiffrey, *La Monnaie des Médailles*, *Revue numismatique*, 1887.

CLERK, GABRIEL (*Brit.*). Coin-engraver at the London Mint, during the latter part of the reign of Queen Anne, under Croker.

CLERKYN GEORGE (*Brit.*). Mint-master at the London Mint, anno 22 of Edward III.

CLÉSINGER, JEAN BAPTISTE AUGUSTE (*French*), 1814-1883. Born at Besançon. Sculptor of merit, who also executed some portrait medallions: M^{me} C.; — Henry Houssaye, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CLEUSNÉ, CHARLES MARIE PIERROT DE (*French*). Engraver of the coins at the Mint of Rennes, circa 1733.

CLINT, SCIPIO (*Brit.*). Engraver, appointed medallist to William IV, and seal-engraver to Her Majesty the Queen. He died on the 6th Aug. 1839, at the age of 34. There are medals by him of William of Wykeham, with head of William IV on obv. and the tomb of William of Wykeham on R.; — John Capel, M. P. for Queenborough, 1826; — Sir Thomas Lawrence, 1830; also one of himself, designed by H. B. Burlowe. 1836.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — H. A. Grueber, *English Personal Medals from 1760*, Numismatic Chronicle, 3rd S., VIII, p. 273.

CLIVATE, MAFFEO DA (*Ital.*). Milanese goldsmith of the fifteenth century. He engraved a gold Double ducat for Galeazzo Maria Sforza, with portrait of the Duke, and another with the bust of Duchess Bona di Savoia. He was working *circa* 1470, as it appears from the correspondence of the Duke with Antonio Anguissola, his Treasurer-general.

BIBLIOGRAPHY. — Armand, *op. cit.* — S. Ambrosoli, *Gazzetta numismatica*, January 1884. — Gnechi, *Le Monete di Milano*, 1884.

CLOT, JANUAE JOHANNES (*Germ.*). Medallist, and engraver at the Mint of Genoa, in the early part of the sixteenth century. His monogram I.I.C. appears on a medal of Marguerite de Foix, second wife of Luigi II, Marquis of Saluzzo, struck in 1516. This piece bears on obv. the bust of the Princess, and on R. the legend DEVS. PROTECTOR. ET. REFVGIVM. MEVM. I.I.C.

This engraver is no doubt also the author of the Ten-Zecchini piece, illustrated and described below.



Ten-Zecchini piece, by J. J. Clot.

Obv. + LUDOVICVS. MARCHIO. ET. MARGARITA. D. FOIX (struck over a V) IS. M. S. Busts face to face of Louis II to r. in bonnet and Marguerite to l. wearing mantilla drawn up on the back of her head; below, the date 1503.

℞. * SI * DEVS * PRO * NOBIS * QVIS * CONTRA * NOS * N
Crowned eagle with spread wings holding shield of arms.

Size : 43 mill. Weight : 41 grammes = 633 grains.

The Rossi specimen, sold in 1880, was described as unique in gold. Impressions exist in silver and in bronze.

BIBLIOGRAPHY. — I. B. Supino, *Il Medagliere del R. Museo Nazionale di Firenze*, Firenze, 1899. — Armand III, p. 204. — L. Forrer, *A Ten-Zecchini piece of Luigi II, Marquis of Saluzzo, and his consort, Marguerite de Foix, 1503*, Numismatic Circular, Nov. 1897.

CLOET, PIERRE (*French*). Lapidary, and gem-engraver of the fourteenth century. He cut twelve crystals for the throne of King John of France, a work for which he was much praised. This artist is one of the first on record, and probably the best, of French mediaeval gem-engravers.

BIBLIOGRAPHY. — Babelon, *La Gravure en Pierres fines*, Paris, 1894.

CLOTIN, ARNOULD or **CLOUTIN** (*Belg.*). Quoted between 1420 and 1422. Goldsmith to Philip the Good of Burgundy. He is mentioned as having engraved a signet for the Duke ; for this he was paid 16 gold Ecus.

BIBLIOGRAPHY. — A. Pinchart, *Les Graveurs belges*, Revue de la Numismatique belge, 1851.

CLOTZ (*Germ.*). Warden of the Mint at Günzburg, 1765-1773.

C. M. Vide **CAMILLO MALASPINA**, Burgomaster of Parma, 1588. These initials appear on a contemporary medal.

C. M. Vide **CHRISTIAN MALER**, Medallist at Nüremberg, 1604-1640.

C. M. Vide **CONRAD MARQUARD**, Mint-master at Nordhausen, 1624.

C. M. Vide **CASPAR MOLO**, Die-sinker and medallist at Rome, 1625-1669.

C. M. Vide **CORNELIUS MELDE**, Mint-master at Dresden, 1635.

C. M. Vide **CHRISTOPH MELCHIOR**, Mint-master at Königsberg (Prussia), 1646-1656.

C. M. Vide **CONRAD MAIER**, Die-sinker at Ulm, 1663-1682.

C. M. Vide **CHRISTOPH MULLER**, Warden of the Dessau Mint, 1693-1694, and Mühlhausen, 1701 ; Mint-master at Eisenach, 1702-1715.

C. M. or **CM.** Vide **CHRISTIAN ERNST MULLER**, Die-sinker at Augsburg, 1714-1741. He signed his productions also **C. E. M.** or **C. H. M.**

C. M. *Vide* **CHRISTIAN MALER JUNIOR**, Die-sinker at Nüremberg, 1673.

C. M. or **C. M. M.** *Vide* **CARL MAGNUS MELLGREN**, Die-sinker at Stockholm, 1830.

C. M. C. P. = **CHRIST. MALER CUM PRIVILEGIO**, *Vide* **C. M.**

C. M. *Vide* **C. MERTENS**, Die-sinker at Berlin, *circa* 1780.

C. M. F. *Vide* **MARTIN**, French medallist, *circa* 1665-1680.

C. M. F. *Vide* **CHARLES MOTTA (FECIT)**, Die-sinker at Geneva, during the second half of the eighteenth century.

C. M. F. *Vide* **CHARLES MEISSNER (FECIT)**, Die-sinker at St Petersburg, *circa* 1801-1809.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Münz-Abkürzungen*, Berlin, 1896.

C. N. *Vide* **NIESENER**, Mint-master at Mannheim, 1746-1750.

CNEIUS or **GNAIOS** (*Greek*). There are some authentic gems engraved by this artist : thus an intaglio in aqua-marine representing the head of Herakles, with the signature ΓΝΑΙΟC (Orsini Collection, now in the British Museum), and two other gems, — considered genuine by Herr Furtwaengler, — only known by two pastes, one in the Berlin Cabinet, The Rape of the Palladium, and the other, in the Marlborough Collection (now dispersed), Standing Athlete, a copy of the statue by some artist of the school of Polykleites; both these gems are signed ΓΝΑΙΟΥ. As to the other stones, bearing the Greek engraver's name, they are probably all more or less modern : Head of Antinous (Raspe); — Head of Brutus, sard (Cavaliere d'Azara); — Victorious Athlete rubbing himself with oil, beryl (Lord Duncannon); — Same subject, nicolo (Bibliothèque Nationale); — Young Athlete holding a strigil, sard (Rendord); — Diomed naked, seated on the ground, in front of the Palladium, sard (Denham); — Head of a horse; — Head of a goddess, sometimes called Sappho, or Cleopatra, sard (Collegio Romano); — Head of Melpomene (Turbie); — Head of Mercury (Abbé Pullini); — Head of Theseus (Rendorp, Amsterdam). The last is said to be by Pichler, who added the signature ΓΝΑΙΟC, to one or two of his gems.

BIBLIOGRAPHY. — Babelon, *op. cit.* — King, *op. cit.*

C. O. *Vide* **CLAUS OPPERMANN**, Mint-master at Baireuth, 1613-1623.

C. Ö. *Vide* **CHRISTOPH ÖRBER**, Mint-master to the Archduke Maximilian, Grandmaster of the Teutonic Order, at Hall (Tyrol), *circa* 1616.

COC., FED. (*Ital.*). Signature of a medallist, who flourished *circa* 1574. The following medals are by him : Pope Gregory XIII, obv. Bust \mathcal{R} . Christ holding cross between two angels; — Do, obv. Bust. \mathcal{R} . *a*) Abundance; *b*) The Jubilee Gate; — Jean Parisot de La Valette, Grand Master of the Order of Malta, 1557-1568. \mathcal{R} . David and Goliath; — Prospero Publicola Santacroce, Cardinal, 1565-1589. \mathcal{R} . GEROCOMIO. 1579; — Do. \mathcal{R} . *a*) Panther running after a ball; — *b*) Bull to r. On some of these medals the artist signed himself F.C. or F.CO. According to Milanese, the signature FED COC. belongs to FEDERIGO COCCOLA or COCCIOLA D'Amalia, who was engraver at the Papal Mint under Gregory XIII, and that of F.CO. perhaps to FRANCESCO DE COCCHIS, a Roman goldsmith of the end of the sixteenth century.

BIBLIOGRAPHY. — Armand, *op. cit.*

COCCHI (*Ital.*). Medallist of the beginning of the present century, known by a medal of Napoleon I, 1805, with \mathcal{R} . legend GLORIA PRINCIPIS SECURITAS IMPERII, the type being a Victory standing upon a globe, and holding two crowns.

BIBLIOGRAPHY. — E. Edwards, *The Napoleon Medals*, London, 1837.

COCCHIS, FRANCESCO DE (*Ital.*). *Vide* **COC** *suprà*. This engraver was a member of the Roman college of goldsmiths at the end of the sixteenth century. He may be the author of the medals signed F.C. or F.CO., mentioned above.

COCCOLLA or **COCCIOLA, FEDERIGO** (*Ital.*). *Vide* **COC**. *suprà*. Engraver of the coins at the Papal Mint of Rome under Gregory XIII. A native of Amalia, and probably the author of the medals mentioned above, signed FED.CO.

COCHET, JACQUES (*French*). Engraver of the coins at the Mint of La Rochelle, 1571.

COCHEY, CLAUDE (*French*). Sculptor; died at Constantine (Algeria) in 1881; pupil of Dameron and Cabet. Portrait medallions of A. Chantin, M^{me} A. C., and others, were exhibited by him at the Salons, between 1874 and 1879.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

COCHIN (*Swiss*). Medallist of the end of last and beginning of the present centuries. His signature is found on a medal of 1768, struck in honour of the 24 commissioners of the Republic of Geneva. He seems to have been established as a goldsmith in that city and to have produced occasionally some medallic works.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — *Bulletin suisse de numismatique*, 1892. — Tobler-Meyer, *Die Wunderly v. Müralt Münz- und Medaillen-Sammlung*, 1898. — R. Stuart Poole, *op. cit.*

COCKAYNE, WILLIAM (*Brit.*). One of the contractors, with Gerard Malynes, of the first issue of Harrington farthings under James I.

BIBLIOGRAPHY. — H. Montagu, *Copper Coins of England*, London, 1885.

CODORÉ or **COLDORÉ, OLIVIER** (*French*). A distinguished gem-engraver, who enjoyed the patronage of Henry IV and Louis XIII. Most of the camei and intagli of the Cabinet des Médailles at Paris, which were engraved by order of the King, at the end of the sixteenth and beginning of the seventeenth centuries are works of Codoré, J. de Fontenay, and G. Dupré. It is difficult, and probably impossible, to fix the work of each of these artists separately, but among Codoré's productions are the following: A cameo, with portrait of Queen Elizabeth, white on a dark ground, a brown layer rendering the hair, edges of the ruff, and ornaments on the dress; — Another, bust of the same Queen, white on a dark ground, in the Devonshire collection, set in the original enamelled locket, an ornament which was probably worn by the Queen herself; — Numerous portraits of Henry IV, both in intaglio and in cameo, &c. King mentions that Codoré "is said to have been invited over to England by Queen Elizabeth, and that he was indubitably the first engraver of the century". At the Sale of the Morrison Collection of Gems and Antiquities (Christie, Manson & Woods, 29th and 30th June, 1898) a very fine cameo by this artist, with laureate and draped bust in armour of Ferdinand II of Austria, engraved upon a lustrous onyx of three strata, realized £ 17.

BIBLIOGRAPHY. — King, *op. cit.* — Babelon, *op. cit.*

COELLNER, M. (*Swiss*). Engraver in the early part of this century. In 1842, he executed a medal on the Acceptance of a New Constitution at Geneva.

BIBLIOGRAPHY. — R. S. Poole, *op. cit.*

COENUS and **QUINTUS**, reading **KOINOY** and **KOINTOY**. Fictitious signatures found on gems of the seventeenth or eighteenth century: Adonis nude, onyx (Prince Lichtenstein); — Head of Augustus (Raspe); — Faun celebrating the bacchanalia, nicolo (engraved by L. Natter); — Figure of Pythagoras, sard (Salinis), &c.

BIBLIOGRAPHY. — King, *op. cit.*

COGNIER, ARTHUR ACHILLE (*French*). Sculptor, born at Auxonne (Côte d'Or), pupil of Ringel and A. Millet. At the Salon of 1878, he exhibited a portrait medallion of M.L.S**, and since then he has produced a number of similar works.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

COGONNIER (*French*). A clever engraver, of the seventeenth cen-

ture, residing at Lyons. He is known for having issued a number of remarkable copies of Roman large bronze coins, following the footsteps of the two Cavinos of Padua, Michael Dervieu, of Florence, surnamed the Parmesan, and Carteron, the Dutch forger.

BIBLIOGRAPHY. — A. de Barthélemy, *op. cit.*

COINCHON, JACQUES ANTOINE THÉODORE (*French*). Sculptor, born at Moulins (Allier) in 1814; pupil of David d'Angers. He is the author of some portrait medallions; that of Sir Richard Wallace was exhibited at the Salon of 1873, and another of the same person in 1878; his medal entitled "Mercure Messenger" obtained a Première Mention in 1877, and in 1881, the artist executed a portrait in marble of E. Geoffroy, a professor at the Pharmaceutical School of Paris.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

COING (*French*). Mint-engraver at Troyes in the seventeenth century.

COLIBERT, J. (*Swiss*). Medallist of Geneva, during the second half of the eighteenth century. He engraved a medal commemorating the election by an assembly of 1000-1200 citizens of 24 deputies appointed to deal with the troubles of the Republic of Geneva in 1768. The obv. of this medal bears the inscription: VOUS VOYEZ, LEUR DIT-IL, L'EFFET DE LA CONCORDE, and on the R. the names of the deputies.

BIBLIOGRAPHY. — Tobler-Meyer, *op. cit.*

COLIN (*French*). A Russian medal of 1709 bears this engraver's signature.

COLIN, JEAN (*Belg.*) of Malines, Master of the Mint at Metz from 4. March, 1413 until 1435. In 1415, and again in 1425, he was entrusted with the coinage of the gold and silver currency, and in 1435, he was succeeded by André de Bergues.

BIBLIOGRAPHY. — *Revue de la Numismatique belge*, 1850.

COLLART, JOSEPH (*Swiss*). Die-sinker and Medallist of Geneva, circa 1772. He died in 1830.

COLLAVIN, PIERRE ANTOINE (*Swiss*). Mint-master at Geneva, apparently from 11. March, 1730 to 19. May, 1750. His signature C. or P.A.C. appears on the coinage of that city issued under him.

BIBLIOGRAPHY. — Demole, *Histoire monétaire de Genève*, etc. — Demole, *Les Maîtres, les Graveurs et les Essayeurs de la Monnaie de Genève (1535-1792)*, Bulletin de la Société suisse de Numismatique, 1885.

COLLET, JACQUES AUGUSTE (*French*). Sculptor of the end of the eighteenth century, who was employed at the Manufactory of Sèvres. In 1793, he exhibited several portrait medallions in terracotta at the Salon.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

COLLI, LUIGI (*Ital.*). Between the 20th of August and the 6th of November, 1799, 26.040 Sixty-baiocchi pieces were struck at Fermo, by this contractor, for Pope Pius VI.

COLLIN, A. (*Germ.*). Medallist of the early part of the 18th century. His signature appears in full on a medal of Charles, Landgrave of Hesse, 1725.

COLLIN, DOMINIQUE (*French*). Medallist, and copper-plate engraver, born at Mirecourt in 1725, died at Nancy in 1781. He executed a medal bearing the arms of Nancy, various jetons for De la Galaisière and De la Porte, Stewards of Lorraine, and seals for the Sovereign court and the Chambre des Comptes of Bar and Nancy.

BIBLIOGRAPHY. — H. Lepage, *op. cit.*

COLLIS, G. R. (*Brit.*). This engraver's signature appears on a medal struck in 1841 on the death of Barber Beaumont, the founder of the Philosophical Institution, and on another of Sir Benjamin Heywood, Bart., 1840.

BIBLIOGRAPHY. — H. A. Grueber, *English Personal Medals from 1760*, Numismatic Chronicle, 1887 and 1892.

COLLOT, JEAN PIERRE (*French*). Mint-master at Paris, 1821-1842; distinctive sign : C and anchor interlinked.

COLOMB, MICHEL (*French*). Sculptor, born in 1430, died in 1514. He designed a number of jetons or medals (60 gettoirs en or), which were engraved by the goldsmith Jean Papillon, and presented by the authorities of Tours to Louis XII. in 1498 (or 1501) on the King's visit to that city. Lenormant (*Monnaies et Médailles*, p. 282) gives also further information on this artist : " Le règne de Louis XII nous offre aussi la première médaille du nouveau système qui ait été frappée comme les monnaies avec des coins gravés, bien avant que les Italiens se fussent mis à faire de même. C'est la médaille de l'entrée du roi à Tours, en novembre 1501. Le modèle en fut fait par l'éminent sculpteur, Michel Colomb ; le coin et le trousseau furent gravés par l'orfèvre Jean Chapillon (?), qui forgea les soixante-et-un exemplaires qu'on en tira en or. " The medal bears on obv. the bust of King Louis XII, and on R. a porcupine with the legend : VICTOR. TRIVMPHATOR. SEMPER. AVGVSTVS.

BIBLIOGRAPHY. — I. B. Supino, *op. cit.* — Armand, *op. cit.* — Lenormant, *op. cit.*

COLOMBET, GONIN (*French*) 1523-1529. Goldsmith, lapidary, and gem-engraver of Lyons; worked for Francis I.

COLTAT & Cie (*French*). Manufacturers and publishers of modern artistic medals. The firm which is established at Paris has employed a number of artists for the production of specialities in medallic art.

COLYNS, NICOLAS (*Belg.*). Goldsmith, and engraver of the end of the fourteenth century. In 1395, he executed the seal of the town of Alost, for which he was paid the sum of 5 livres 12 sous of Flanders. The seal engraved by Colyns was $5\frac{1}{2}$ centimetres in diameter, and represented a male figure standing, armoured and helmeted, holding sword in left hand, and a banner with right; on the sides are two shields of arms of the Empire and of Flanders; legend: *Sigillum ville alostensis ad causas*.

BIBLIOGRAPHY. — A. Pinchart, *Graveurs belges*, *Revue de la Numismatique belge*, 1852.

COMBE, BERNARD DE LA (*French*). Engraver of the coins at the Mint of Tours, *circa* 1653.

COMBROUSE (*French*). Edited a number of medals, satirical and others, of the 1848 Revolution at Paris.

COMPAGNI, DOMENICO DE' surnamed **DE' CAMMEI** (*Ital.*). Medalist, mentioned by Cardinal Granvella, in a letter dated from Rome in 1568, as having engraved his medal, which he sent to Flanders to be reproduced by Jongling in five large and twelve small silver copies. He also worked as a gem-engraver at Milan, where he produced an intaglio portrait of Lodovico Sforza Il Moro, which may be considered his master-piece.

BIBLIOGRAPHY. — Armand, *op. cit.* — Babelon, *op. cit.*

COMPAGNO, ROCCO PIZZO (*Ital.*). Mint-master at Milan, in conjunction with Francesco Calvi, 1583.

COMSTADIUS, F. (*Polish*). Medallist of the second half of the eighteenth century. His signature appears on some medals struck in honour of Baron Gartenberg Sadogurski, *circa* 1772. He was established as a die-sinker at Warsaw, from 1769 to 1811.

BIBLIOGRAPHY. — Marvin, *op. cit.* — Schlickeysen-Pallmann, *op. cit.*

CONDUIT, JOHN (*Brit.*). Master of the London Mint under George I and George II, 1727-1738.

CONRAD, SIMON (*Germ.*). Mint-master at Steuerwald, 1690-1693.

CONRADI, SIMON (*Germ.*). Mint-master at Eisenach, 1700-1702.

CONRADI, VICTOR (*Austr.*). Medallist, 1831-1892, one of the founders of the die-sinking establishment of A. Pittner in Vienna, to whom he succeeded in 1867. The last medal engraved by him bears a portrait of his daughter, Fräulein Theresa Conradi, 1892.

CONRADSEN (*Danish*). Contemporary coin-engraver and medallist, employed at the Mint of Copenhagen. The current coins are engraved by him, and his signature appears on the Jubilee Double Krone of King Christian IX, 1892. He is a son of Johannes Conradsen, or perhaps his grand-son.

CONRADSEN, HARALD (*Danish*). Contemporary die-sinker and medallist, born in 1817, and residing at Copenhagen.

CONRADSEN, JOHANNES (*Danish*). Medallist, born in 1782, died in 1856. He usually signed his productions I.C. or I.CONRADSEN, and he appears to have been employed at the Copenhagen Mint, 1809-1840. Conradsen engraved, amongst others, medals in honour of N. Treschow, a professor of philosophy at Christiania, and other Danish celebrities, also one to commemorate the Third Centenary of the Reformation, 1817, with bust of Luther, and another, struck at the Mint in 1822, on the visit of the Swedish Crown Prince, Oscar, to that institution. His signature appears in full on the Danish Species-thaler of 1847, and other coins.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Thomsen, *op. cit.*

CONSONOVE, FRANÇOIS (*French*). Contemporary sculptor, born at Aix (Bouches-du-Rhône). He is the author of a number of medallions : Laura (Salon of 1875); — Laura and Petrarca (S. 1876); — Petrarca (S. 1879); — Pierre Puget (S. 1881), &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CONTAMIN (*French*). Inventor of the *Reducing Machine*, which has been so strong a factor in the present revival of Medallic Art. Hulot's *tour à portrait*, brought out in 1766, rendered possible the exact reproduction of any given model, and as such was used with success by the engravers Michaut, Jouvenel, Hart, and others. Contamin improved this machine, by adding to it some ingenious mechanical disposition, which permitted the obtaining of *reductions* from any models, and so greatly simplified the work of the medallist, who now needs only to be a good modeller. This machine was first exhibited at Paris in 1839, and the inventor was rewarded in 1841 with a silver medal; he sold it afterwards to the Munich Mint.

At about the same date, a similar invention by the English engraver Hill was ceded to the firm of Wyon in London for £ 2000; who in their turn sold it to a private mint in Paris.

The Reducing Machine, now in use at the Royal Mint, is an

adaptation of the inventions of Contamin and Hill's, by the well-known Paris engineer Ledru.

M. H. Jouin in his book, *Esthétique du Sculpteur*, H. Laurens, Paris, 1888, makes the following interesting comment : " Le graveur en médailles a vécu. Il a fait place au médailleur. Il y a un siècle on gravait l'acier ; aujourd'hui on se contente de modeler une cire. Là s'arrête le travail de l'artiste. Je sais bien qu'on donne le change au public par la qualification de "graveur en médailles", mais le seul graveur qui existe à l'heure présente, c'est le "tour à réduire", dont la collaboration est acceptée de tous. "

CONTARINI, ANTONIO (*Ital.*). Mint-inspector at Venice, 1612.

CONTARINI, NICCOLO (*Ital.*). Mint-inspector at Venice, 1658.

CONTE, PIERRE LE (*Belg.*). Goldsmith, and seal-engraver at Brussels, circa 1538. He was paid 36 Flemish livres for two silver seals, bearing the arms of Charles V, which Mary of Hungary sent to the city of Groeningen, on its submission to the Emperor.

BIBLIOGRAPHY. — A. Pinchart, *op. cit.*

CONTI, ANTONIO (*Ital.*). Coin-engraver at the Papal Mint of Bologna, under Clement XI, and the Marquis Girolamo Bevilacqua, as Mint-master, March 1703-April 1704. He succeeded Tommaso Bajard, and was followed by Antonio Maria Parmeggiani.

BIBLIOGRAPHY. — Francesco Malaguzzi, *La Zecca di Bologna*, Rivista Italiana di Numismatica, 1898.

COPAILLES, PIERRE DE (*French*). Goldsmith ; a native of Champagne, who was appointed engraver of the coins to the Archbishopric of Lyons in 1367. He received the same salary as his predecessors, and also two suits of cloth per annum, (*unam vestem integram et munitam* at Easter, *et unam malam tunicam de panno decenti*, at All Saints' day).

BIBLIOGRAPHY. — N. Rondot, *Les graveurs de monnaies à Lyon*, 1897.

COPPET, JEHAN (*French*). Engraver of the coins at the Mint of La Rochelle, 1540-1571.

COQUARDON (*French*). Medallist of the beginning of the present century. In 1804 he engraved a masonic medal on the installation of the Phoenix Lodge at Paris, and in 1821, a medal on the death of Queen Caroline of Great Britain.

BIBLIOGRAPHY. — Dr F. P. Weber, *op. cit.* — Edwards, *op. cit.* — Marvin, *op. cit.*

CORAJOD, PIERRE (*Swiss*). Mint-master at Geneva, from 26. January, 1586, to 26. September, 1588.

CORADINI, LODOVICO (*Ital.*). Medallist, and *Scultore de terre*, of Modena, who worked at Ferrara, for Duke Ercole d'Este, circa

L. FORRER. — *Biographical Notices of Medallists.*

1471. His signature on the following medals is : OPVS CORADINI M. : Ercole I d'Este, 1471-1505. R. a) Young Herakles standing near the three columns of Gades ; b) Ring set with pointed diamond ; in the centre, a flower ; — Charles VIII of France. R. Same as last (the obv. of this medal is probably by a later artist). Another medal, with similar R., unsigned, and bearing on obv. a portrait of Rinaldo d'Este, is considered to be Coradini's work.

The author of *Trésor de Numismatique et de Glyptique*, Paris, 1834, has erroneously ascribed to this artist some portrait medals of Pisano, which bear on the R. the letters F.S.K.I.P.F.T. interpreted as *Franciscus Korradini Pictor Fecit* ; these letters are however simply the initials of the seven virtues : *Fides, Spes, Karitas, Justitia, Prudentia, Fortitudo, Temperantia* !

BIBLIOGRAPHY. — Armand, *op. cit.* — Bolzenthall, *op. cit.* — Friedländer, *op. cit.* — *Rivista storica italiana*, 1886, p. 153. — A. Heiss, *Vittore Pisano*, Paris, 1881.

CORBEL, JACQUES ANGE (*French*). Contemporary sculptor ; pupil of Cavelier and J. G. Thomas. In 1879, he exhibited at the Salon a portrait-medallion of M. V. C**, and in 1882, another of M^{me} C**

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CORBELLO, HUMBERT DE (*French*). Mint-master at Aix, 1408-1411, under the Dukes of Savoy, Louis, and Amadeus IX.

CORBET, ANDREW (*Brit.*) obtained in 1693 a patent for the coinage of copper coins under William and Mary, but in 1694 this was withdrawn.

BIBLIOGRAPHY. — Montagu, *Copper Coins &c.*

CORBOLINI, LORENZO (*Ital.*) Coin-engraver at the Papal Mint of Rome during the early years of Alexander's VI's pontificate. He died in 1499, and was succeeded by Pier Maria da Pescia. He probably engraved the Zecchino with R. MODICE.FIDEI.QUARE. DVBISTATI.D.ADIVVANOS. The disciples in the boat, Christ and Peter on the sea, and another with busts of Peter and Paul on obv., and inscription ALEXANDER.VI.PONT.MAX. on R. ; also a testone with the two apostles, standing, on R.

BIBLIOGRAPHY. — Armand, *op. cit.* — E. Müntz, *L'Atelier monétaire de Rome*, 1884. — Cinagli, *Le Monete de' Papi*, Rome, 1848.

CORDIER, CHARLES HENRI JOSEPH (*French*). A distinguished sculptor, born at Cambrai in 1827 ; pupil of F. Rude. He has executed some portrait-medallions : M^{me} A. de B (Salon of 1851) ; — M. B. ; M^{me} B. (S. 1851) ; — Head of Virgin (S. 1851) ; — Greek Palikaros (S. 1851), and also some gems.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CORDIER, HENRI LOUIS (*French*). Contemporary sculptor, born at Paris, and pupil of the preceding. He has exhibited portrait-medallions in marble and bronze at the Salons, since 1876.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CORDILLO, N. (*Mexican*). Medallist, who was working at Mexico at the beginning of the present century. He is the author of a proclamation medal of Ferdinand VII, 1808. on his accession to the throne.

BIBLIOGRAPHY. — Edwards, *The Napoleon Medals*, London, 1837.

CORMANN (*Germ.*). This artist's signature occurs on a papal medal of Innocent X, 1644. R. Two angels and Cross.

CORNAGLIA, GASPARI (*Ital.*). Mint-master at Chambéry, 1594-1595.

CORNARO, FRANCESCO (*Ital.*). Mint-inspector at Venice, 1655-1656. The coins issued under him are signed F.C.

CORNIOLE, GIOVANNI DELLE or more correctly **GIOVANNI DI LORENZO DI PIETRO DELLE OPERE** (*Ital.*). Florentine Medallist and gem-engraver, born *circa* 1470, died about 1516. This great artist was born at Pisa, where he first learnt to cut stones; he settled at Florence in 1498. The only gem still extant by him is a portrait of Savonarola in the Uffizi gallery at Florence. A medallion in bronze bearing a similar portrait is also attributed to him. As a sculptor, founder, goldsmith and engraver, Giovanni delle Corniole was equally clever. His works are usually, signed IO, IO F, or IO FF in monogram. The following plaques by him are of exceptional beauty : Emtombment of Christ (2 var.); — Jupiter; — Venus; — Vulcan forging the arms of Achilles; — Pan and Syrinx; — Ariadne in the island of Naxos (3 var.); — Young hunter asleep and Bacchante; — The judgment of Paris; — Sacrifice of Iphigenia; — Aeneas crossing the Styx; — Horatius Cocles; — Mucius Scaevola; — Devotion of Curtius; — Veturia and Coriolanus; — Fight between the Roman army and the Dragon of Bagradas; — Allegory on Union; — Triumphal procession; — Roman Triumph; — Suite of Roman Triumph; — Roman Tribunal; — Allegorical subject; — Attack on a gate, &c.

BIBLIOGRAPHY. — E. Molinier, *Les Plaquettes*, Paris, 1886. — Armand, *op. cit.* — Fortnum, *Descriptive Catalogue of the bronzes in the South Kensington Museum*.

CORNU, VITAL (*French*). Contemporary sculptor, born at Paris in 1851. There are some portrait-medallions in stone by this artist.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CORONNA, GIOVANNI (*Ital.*) Gem-engraver of Venice at the beginning of the sixteenth century; he is supposed to have also executed some medals.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CORRAZINI, FRANCESCO (*Ital.*). Medallist of the second half of the eighteenth century, who distinguished himself amongst his contemporaries at Rome. He adopted the style of Hamerani's work. A medal of Abbot Pietro Antonio Serasi, which the town of Bergamo ordered from Corrazini to commemorate this great biographer of Torquato Tasso, is amongst his best productions, and was struck in 1786. He also signed a medal of Urbano Savorgnano, an Italian numismatist. The artist was still living in the early years of the nineteenth century, and worked for Pope Pius VII, of whom there are medals by him.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — A. Durand, *op. cit.*

CORREGIO, PAOLO DA (*Ital.*) *Vide* **CAVALLARIO, PAOLO**, da Correggio. In contemporary documents of 1543, 1545, and 1546, this artist's name is recorded as *Paolo da Correggio*.

BIBLIOGRAPHY. — F. M. Valeri. *La Zecca di Reggio Emilia*, Rivista Italiana di Numismatica, 1894.

CORRIEUIL, JEAN (*French*). Mint-master at Marseilles, in 1543. There is an *écu à la croix blanche* in the Chaper collection, which is attributed to him; distinctive symbol, a heart.

COS, OLIVIER LAURENT (*French*). Engraver of the coins at the Mint of Nantes, *circa* 1749.

COSSA, L. (*Ital.*). Medallist of the first half of the present century. None of his works are of very great importance. His signature appears on the R₂. of a Prize Medal for Industrial Arts issued at Prague in 1829, and of another of Leonardo da Vinci. He also struck medals to commemorate the Visit of the Emperor and Empress of Austria to Milan, 1857, and of Pelagio Pelagi, Antonietta Pollerini, and Adeodala Turchi, 1821, &c.

BIBLIOGRAPHY. Bolzenthall, *op. cit.* — Donebauer, *op. cit.*

COSSE, MATHURIN (*French*). Engraver of the coins at the Mint of Tours, 1532.

COSSMANN (*Germ.*). Die-sinker at Berlin, 1840.

COSTAGUTI (*Ital.*). Master of the Papal Mint at Rome under Clement X and the Sede Vacante of 1676. His arms appear on some of the coins struck during that period.

COSTANZI, CARLO (*Ital.*). Gem-engraver of the eighteenth century, son of Giovanni Costanzi, was born at Naples in 1703, and worked at Rome, where he acquired celebrity. Mariette mentions that the productions of this clever artist are dispersed all over Europe, and adds : “ L’on prétend que personne entre les modernes n’a aussi bien gravé que lui la tête d’Antinoüs, ce qui est cause qu’on la lui a fait répéter une infinité de fois. Ses copies en ont souvent imposé même à des connaisseurs, qui prétendaient être fort clairvoyants ; et tel est l’effet qu’a produit cette belle copie de la Méduse, dont l’original, admirablement gravé par Solon, est dans le cabinet de Strozzi ¹, et qui fut exécutée, en 1729, pour M. le cardinal de Polignac. Combien de gens y ont été trompés au premier coup d’œil ? Il est vrai que, pour mieux séduire, la copie a été faite sur une calcedoine précisément de même grandeur et de même couleur que l’original, et que tout, jusqu’au nom de l’ancien graveur, est copié dans la plus grande exactitude.”

This artist engraved some diamonds, which, according to Babelon, show great technical skill ; thus a Leda, and a head of Antinous for the King of Portugal. His master-pieces are a cameo-portrait of Cardinal George Spinola, another of the Empress Maria Theresa on a very large oriental sapphire, and a third of Pope Benedict XIV on a fine emerald, which particular gem cost him two-and-a-half years of assiduous labour.

BIBLIOGRAPHY. — Babelon, *op. cit.* — King, *op. cit.* — Mariette, *Traité de la Gravure en pierres fines*.

COSTANZI, GIOVANNI (*Ital.*). Gem-engraver of the eighteenth century ; father of Carlo Costanzi. He resided at Rome, and produced some fine work. Stosch mentions that he engraved the head of Nero on a diamond for Prior Vaini.

BIBLIOGRAPHY. — Babelon, *op. cit.* — King, *op. cit.*

COSTANZI, TOMMASO (*Ital.*). Son of the preceding, and brother of Carlo. He is said to have also been a skilful engraver in precious stones.

BIBLIOGRAPHY. — King, *op. cit.*

COSTANZO (*Ital.*). Medallist, who flourished *circa* 1481. His signature OPVS.CONSTANTII or CONSTANTIVS.F. occurs on two medals of Sultan Muhammad II, Obv. Bust of the Ottoman ruler. R. Muhammad on horseback, holding whip ; only the legends differ.

BIBLIOGRAPHY. — Armand, *op. cit.*

1. Now in the British Museum..

COSTERT (*Germ.*). Two Mint-wardens of Nuremberg, 1666-1689, bear that name.

COSTRA, VALTIN (*Austr.*). Coin-engraver at the Mint of Hall, 1591, and Innsbruck, 1593, † 1594.

COTEL, BARTOLOMEO (*Ital.*). Coin and medal-engraver of Rome, 1706-1718. He was employed at the Papal Mint under Clement XI. His signature B. COTEL appears on a Scudo of 1708 with R. S^t George on horseback spearing the Dragon, and C.F. on another of 1712, struck at Bologna, with cross on R. accompanied by the arms of the city and of Cardinal Lorenzo Cazoni.

BIBLIOGRAPHY. — Cinagli, *op. cit.*

COTIÈRES, SIMON (*French*), 1459-1572. Goldsmith and lapidary of Lyons. There is a medal of 1566 representing Simon Cotières, who was then 99 years old.

BIBLIOGRAPHY. — N. Rondot, *Les orfèvres de Lyon*, Paris, 1888.

COTTA, JULES FRANÇOIS DE (*French*). Director and President of the Paris Medal Mint, born at Paris, *circa* 1711, died on the 22nd January, 1810. He held his office between 1767 and 1804.

COTTARD, JACQUES (*French*). Coin-engraver at the Paris Mint 1629-1637.

COTTE, PIERRE (*French*). Goldsmith of Saint-Quentin, who struck the $\frac{1}{4}$ Ecus of 1589, engraved by Mathieu Salé, for the Duke of Longueville, Governor of Picardy.

BIBLIOGRAPHY. — C. Derome, *La numismatique du Vermandois*, 1891.

COUDRAY, MARIE ALEXANDRE LUCIEN (*French*). Contemporary medallist, who obtained the First Prize at the Salon of 1898 for his medal entitled "Orpheus lulling Cerberus to sleep". He is a promising young artist. At the Salon of 1897 he exhibited a fine plaque, "Souvenir français," which he sent from Rome.

BIBLIOGRAPHY. — R. Marx, *op. cit.*

COUGNY, M^{me}, née JULIE MORIZOT (*French*). Contemporary sculptor, and author of some medallions, three of which were exhibited at the Salon of 1882.

COUGNY, LOUIS EDMOND (*French*). Contemporary sculptor. At the Salon of 1870, he exhibited a medallion of M.F.M^{***}, in 1873 that of M.F^{**}, and others of Marshal Mac-Mahon, and Comte de Savigny de Moncorps, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

COURBE, M^{lle} MARIE PAULE (*French*). Contemporary sculptor; pupil of Delorme, Hiolle, and Chapu. She is the author of several portrait-medallions, which met with some success at the Salons, since 1869.

BIBLIOGRAPHY. — Chavignérié et Auvray, *op. cit.*

COURCOL, HUGUES (*French*). Comptroller, then Master of the Mint at Nancy, 1558-1559. Under him, Thalers, Testons, and Quarter Testons were struck.

BIBLIOGRAPHY. — H. Lepage, *Les graveurs de Monnaies et Médailles des ducs de Lorraine*, Nancy, 1875.

COURIGUER (*Swiss*). Sculptor, and engraver of the beginning of the present century. He worked for Mudie's Series of National Medals, and executed the R. of the piece commemorating the death of Sir John Moore at Corunna, 1809. His signature appears as COURIGUER SC. Dr Weber mentions that "this artist was probably one of the Swiss Curigers, known for their small portraits in coloured wax".

BIBLIOGRAPHY. — Dr F. P. Weber, *op. cit.* — Cochran-Patrick, *Scottish Medals*, Edinburgh, 1884. — J. Mudie, *Historical and Critical Account of a Grand Series of National Medals*, London, 1820.

COURQUIN (*French*). A manufacturer and publisher of modern artistic medals, badges, works of art, &c., residing at Paris.

COURT, JEAN DE LE (*Belg.*). Mint-master at Bruges, in the eighteenth century.

COURTOT, JOSEPH (*French*). Medallist of the end of last and beginning of the present century. He was born at Belfort, Alsace, in 1760. There is a medal of 1790, signed by him, on the Regeneration of France, and another of 1791, struck in honour of Philippe Frédéric, Baron de Dietrich, Mayor of Strassburg; also one of 1810, commemorating the arrival of the Empress Marie-Louise at Strassburg. Although this engraver may have resided some time at Paris, he lived from 1791 to 1810 at Strassburg.

BIBLIOGRAPHY. — Millin, *op. cit.* — Edwards, *op. cit.* — Bolzenthall, *op. cit.*

COUSEMAKER, JEAN DE (*Belg.*). Mint-master at Bruges, 1764-1780.

COUSIN, BONAVENTURE (*French*). Goldsmith, who worked as an engraver and produced some jetons for the Grand Ecuyer de France, 1568, and for the Gendarmerie in 1570, the last with Royal arms and the motto of the Duke of Anjou.

BIBLIOGRAPHY. — A. Barre, *op. cit.*

COUSIN, JEHAN (*French*). Goldsmith, medallist, and coin-engraver. He was employed at the Paris Mint, 1534-1568, and lived on the Notre-Dame bridge. He engraved the following jetons : 1534, Jeton for the *Commissaires ordonnés par le Roy sur le faict des finances*; — 1537, Jeton for Jehan Laguerre, King's Councillor; — 1549, Jeton (4000 of which were executed) for the members of the Privy Council; — 1557, Jeton of a similar nature, Obv. Arms of France. R. DONEC TOTUM IMPLEAT ORBEM; — 1558, Jeton for the King's secretaries and the French Royal House; — 1559, Jeton for King Francis II, Leg NIL NISI CONSILIO. Royal arms. R. FRANCISCUS SECUNDUS DEI GRATIA FRANCORUM REX. 1560; Crowned F; — 1563, Jeton for the Prince de Condé R. NON EST MORTALE QUOD OPTO. Jehan Cousin died *circa* 1568.

BIBLIOGRAPHY. — A. Barre, *Graveurs en Médailles de la Renaissance française*, Annuaire de la Société de numismatique, 1867.

COUSTOU, NICOLAS (*French*), 1658-1733. Sculptor, who executed a number of statues for the Louvre, the Tuileries Gardens, the Palais-Royal, Versailles, &c. He also produced several portrait-medallions in stone, such as those of the Prince de Conty, and of Edouard Colbert de Villacerf, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

COVE ALAN DE (*Brit.*), Mint-master at St Edmundsbury, 12th year of Edward II.

COVIN (*French*). This artist's signature occurs on a medal of Peter the Great, 1709.

COYPEL, NOËL (*French*). Painter and medallist of the second half of the seventeenth century; occupied the post of Director of the French Academy at Rome. There is a portrait-medal of the artist by himself.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

COYSEVOX, ANTOINE (*French*). Sculptor of Lyons (1665-† 1720); author of a medallion portrait of Louis XIV, the engraving of which was entrusted to Le Blanc and Duvivier.

BIBLIOGRAPHY. — N. Rondot, *Les Médailleurs lyonnais*, Mâcon, 1897.

C. P. Vide CHRISTIAN PFAHLER, Mint-master at Schleswig, 1668-1672, and 1676, Emden, 1673-1674, Jever (Anhalt), 1675-1691.

C. P. Vide CHRISTOPH PFLUG, Mint-master at Magdeburg, 1672-1678. and 1682, Zerbst, 1674-1690. He died at Dessau in 1693.

C. P. Vide CARL PFEUFFER, Medallist of Berlin, 1820-1861, born at Suhl in 1801.

C. P. S. *Vide* **CHRISTIAN PHILIPP SPANGENBERG**, Warden of the Mint at Clausthal, 1716, Mint-master 1725, Director of the Mint, 1729-1751.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

C. R. *Vide* **CASPAR RYTKER**. Mint-master at Olkusz, 1593-1604.

C. R. and acorn. *Vide* **CONSTANTIN ROTH**, Mint-master at Dresden, 1640-1678.

C. R. *Vide* **C. ROETTIERS**, Medallist, &c.

C. R. or **C. R. E.** *Vide* **CARL RADNITZKY**, Medallist of Vienna, *circa* 1850.

C. R. *Vide* **JOHANN CHRISTIAN REICH**, Die-sinker at Fürth, born 1840, † 1814.

C. R. D. *Vide* **CHARLOTTE REBECCA DAMISET**, Medallist of Hanau, 1761-1765.

C. R. K. *Vide* **CARL REINHARDT KRÜGER**, Die-sinker at Dresden, born 1791.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

CRAECAN, C. This artist's name is found on a gem of red jasper engraved with a figure of Bacchus holding thyrsos and vase.

CRANE, SIR FRANCIS (*Brit.*) was granted, with the Dowager Duchess of Richmond on the 11th of July, 1626, a patent for the issue of a legal currency of farthing tokens.

BIBLIOGRAPHY. — Montagu, *Copper Coins of England*, London, 1885.

CRANFIELD, RANDALL (*Brit.*). Mint-master at London, from 1623 to 1625, when he was removed for misconduct.

CRATERUS (*Greek*). Fictitious signature found on a gem of the Stosch (now Berlin Museum) collection; the sard represents the Ephesian Diana.

BIBLIOGRAPHY. — King, *op. cit.*

CRAUER, WILHELM (*Swiss*). Engraver of the first half of the eighteenth century, who worked at Sion (Valais). Hedlinger was one of his pupils.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.*

CRAUK, GUSTAVE ADOLPHE DÉSIRÉ (*French*). Sculptor, born at Valenciennes, in 1827; pupil of Pradier. Besides a large number of fine statues, busts, &c. this artist has also produced some portrait-

medallions in marble of Marshals Mac-Mahon, Pélistier, Malakoff (Duc de), and Niel, and of stage celebrities : M. Samson, M^{lle} Favart, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CRAWFORD (*Brit.*). A Glasgow die-sinker of the early part of the present century. His signature appears on a medal of the Corporation of Glasgow, undated, with armorial bearings of the City on Obv. and a seated figure of Justice on R.

BIBLIOGRAPHY. — Cochran-Patrick, *op. cit.*

CRAWINKEL *Vide* **KRAUWINKEL**, Nuremberg engraver of counters in the seventeenth century.

CREMASCO, BARTOLOMEO (*Ital.*). Son of Marco Cremasco, succeeded his father as Master of the Mint at Milan, 10th December, 1610 to 31st July, 1613.

CREMASCO, MARCO (*Ital.*). Mint-master at Milan, 8th August, 1591 to 6th August, 1594, and 1st January 1595 to the end of the year; again from 13th February 1608, to 10th December, 1610.

CREMONA, ANDREA DA (*Ital.*) *Vide* **GUAZZALOTTI, ANDREA**. This medallist is erroneously termed Andrea da Cremona, by Bolzenthall, and Mr C. F. Keary in his *Guide to the Exhibition of Italian Medals*, on the authority of old writers, Cicognara, Venuti, &c., but Friedländer and Armand have established beyond doubt that the author of the medal of Pope Pius II is Andrea Guazzalotti, who is the same artist as Andrea G. Pratense of whom several other fine medals are known.

CREMONA, CESARE DA (*Ital.*). Mint-master at Milan, 21st August, 1563 to 14th July, 1564.

CRESCENS (*Greek*). Fictitious signature, which appears on a Poniatowsky gem, on sard, representing a Harp-player (KPHCKHC).

BIBLIOGRAPHY. — King, *op. cit.*

CRETTE, FRANÇOIS (*French*). Engraver of the coins at the Mint of Tours, 1732-1734.

CRISSEMBIEN, PIERRE (*Belg.*) was appointed engraver of coins at the Antwerp Mint under Louis de Male, 1356, but as Brabant only belonged to the Count of Flanders for the short period of two months, it is doubtful whether any coins were issued at the above Mint and by this engraver. In 1357, he was nominated *tailleur des fers* at the Mint of Malines, on the 7th August.

BIBLIOGRAPHY. — A. Pinchart, *op. cit.* — *Revue belge de numismatique*, 1891, p. 276.

CRIVELLI, GIANPIETRO (*Ital.*). Milanese goldsmith and jeweller; worked at Rome from 1545 to 1552. He is thought to be the

author of a medal of himself, with bust on obv. and inscription : IOAN. PIETRO. CRIVELLI within shield on R.

CRIZ (*Germ.*). Contemporary die-sinker. We have seen a medal by him of John Huss, dated 1869.

BIBLIOGRAPHY. — Armand, *op. cit.*

CROCE-LANCELOT, M^{me} (*French*). Contemporary Medallist, whose two latest medallic works are : Italian Patriotic Societies (50 mm.), and The Queen of Italy (oval medallion).

BIBLIOGRAPHY. — F. Mazerolle, *Chronique artistique*, Gazette numismatique française, 1898.

CROCQUET, GUILLAUME (*French*). Mint-master at Arras (Artois), 14th September 1627 to 12th May 1629.

CROCX, CLAUDE (*French*). Son of Demenge Crocx, goldsmith, and Engraver at the Mint of Nancy, *circa* 1641.

CROCX, DEMENGÉ (*Belg.*). Engraver of the coins at the Mint of Nancy under Henri II of Lorraine, 1611-1634. He also produced some fine medals, and numerous official and private seals, as well as jetons for the city of Nancy.

BIBLIOGRAPHY. — H. Lepage, *Notes et documents sur les graveurs de monnaies et médailles en Lorraine*, 1875.

CROCX, FRANÇOIS (*French*). Medallist of Nancy, 1680-1727. He engraved in 1703 four medals of Duke Leopold of Lorraine, Elizabeth Charlotte d'Orléans, Duchess of Lorraine, and Princes Charles and François of Lorraine. These medals are not of great merit.

BIBLIOGRAPHY. — H. Lepage, *op. cit.*

CROCX, NICOLAS (*French*). Goldsmith, and engraver at Nancy, at the beginning of the 17th century.

CROES, FREDERIC (*Belg.*). Seal-engraver of Antwerp. He is mentioned in contemporary documents between 1555 and 1557, and must have enjoyed some reputation, as important work was entrusted to him from Brussels and Malines. He engraved the seal and counter-seal which were used by the Council of Brabant after the accession of Philip II to the Spanish throne, and was paid the sum of 152 Livres for this work. This artist is also the author of the seal of Malines, 1556, which was engraved on the same occasion. The seals were only used for the space of two years, as on the death of Mary, Queen of England, and consort of Philip II, the Spanish King relinquished his titles of King of England and France, which figured on them.

BIBLIOGRAPHY. — A. Pinchart, *op. cit.*

CROISSANT, NICOLAS (*French*). Mint-master for the silver currency at Tours, 1339-1342.

CROISY, ARISTIDE (*French*). Contemporary sculptor of great merit, created an officer of the Legion of Honour in 1885. He has occasionally executed some portrait-medallions, none of which have come under our notice.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op.cit.*

CROKER, JOHN, otherwise **IOHANN CROCKER** (*Brit.*). A distinguished Medallist born at Dresden, 21st October 1670, died at London, 21st March, 1741. He was first apprenticed to a jeweller, but after visiting Germany and Holland, he came to England, in 1691, where he learnt die-sinking. In 1697, he was appointed Assistant-engraver to the London Mint, and in 1705, on the death of Harris, Chief-engraver, he succeeded him in this post which he held until his death.

The following biographical notes of the artist are reprinted from an article in the *Numismatic Chronicle*, 1853.

“Johann Crocker was a native of Saxony, born at Dresden. It appears that he accommodated his name to Croker, as more suitable to the English pronunciation. On a medal of Queen Anne, struck in commemoration of the battle of Blenheim in 1704, he spells his name *Croker*.

“The father of our artist, who was a distinguished woodcarver and cabinet maker to the Electoral Court of Saxony, died, leaving him, very young, with several other still younger children. Happily, however, his mother, whose maiden name was Rosina Frauenlob, took great care of their education, as Croker in later years often mentioned with gratitude. When he had attained a sufficient age, his god-father, who was a near relation, and an eminent goldsmith and jeweller at Dresden, having observed his talents, took him as an apprentice to himself.

“Young Croker proved very industrious, and soon made great progress. There is so much affinity between the art of jewellery and of goldsmith's work on the one hand, and that of die-sinking and medal-engraving on the other, that Croker was led at an early age to devote his leisure hours to this latter occupation, and for that purpose endeavoured to improve his knowledge of drawing and modelling. Notwithstanding the progress that he made, he still thought it advisable to consider these studies merely as secondary, until an opportunity should offer itself for turning them into account. After the expiration of his apprenticeship, he commenced travelling in the practice of his profession, and visited most of the great towns of Germany. He afterwards went to Holland, and thence to England, where he arrived towards the end of the year 1691. He there engaged himself to an eminent jeweller, and applied

himself so zealously to his profession, as to obtain in a few years the reputation of a skilful master.

“He did not however neglect any opportunity of improving himself in medal-engraving, and the progress he had already made so stimulated his desire for distinction, that he resolved to apply more time to the art, and was so successful in his studies that he at length adopted, as his principal profession, that which he had formerly regarded only as a secondary occupation. After working some time exclusively as a medallist, Croker became known in that capacity to many influential persons, particularly to those who had the administration of the Royal Mint, and in token of the high opinion entertained both of his diligence and ability, he was appointed in 1697 an assistant to the chief engraver of the Mint.

“Owing to the unusually large amount of the silver coinage required at that time, Croker was overwhelmed with work which, with all his talent and application, he found very difficult to complete; indeed the conduct of such a business as the Mint was no small trial for a beginner. Such however was his activity and skill, and with such faithfulness and unwearied diligence did he discharge his duty, that he soon gained the esteem of all his superiors. As it happened at that period that the chief engraver was prevented by circumstances from giving more than a general inspection to the operations of the Mint, the practical execution of his work was soon entrusted to Croker; so that the business may be said to have been conducted jointly by them. This arrangement continued during the remainder of the reign of William III., from which period we have a medal by Croker in commemoration of the Peace of Ryswick.

“After the accession of Queen Anne in 1702, the first production on which he was engaged was the Coronation medal. It is also required of the chief engraver of the Royal Mint, to make the original dies for all the obverses of the standard coins, which consisted at that time of fourteen varieties, four in gold, eight in silver, and two in copper. It may be easily conceived how much labour and diligence was required for the accomplishment of such a task, especially at the beginning of a new reign. Croker, however, by his indefatigable industry performed it to the entire satisfaction of his superiors. After the decease of the chief engraver, which happened in 1705, Croker, by a diploma dated the 17th of April of the same year, was nominated to the office. About the same time he took to himself a wife, and like Esau, took one of the daughters of the land, marrying a Miss Franklin, of a well-known family in England, with whom he lived thirty years in matrimonial bliss. She died in 1735, having had only one daughter, who died young.

“ Having a nephew at Dresden, named Maurer, who was a skilful seal-engraver and die-sinker, Croker applied to him to come over and join him in London. His prosperous marriage contributed much to his general happiness, and to that serenity of mind so necessary to the successful performance of the duties of his office. He was also still in the enjoyment of the full vigour of life.

“ Early in the reign of Queen Anne, England became involved in a war, which was however distinguished by so many gallant and glorious actions, that abundant opportunities occurred for the execution of medals to commemorate these achievements, as well as upon other occasions connected with state events, so that during this reign, though of little more than twelve years’ duration, twenty-nine different medals were brought out by Croker, besides many other designs begun by him, but which having been rejected by the authorities were never executed.

“ Although he availed himself now and then of the aid of an assistant, his activity and diligence are still deserving of admiration, in finding so much time to devote to the execution of medals without neglecting the regular and highly important duties of the Mint.

“ At the commencement of the reign of George I., in 1714, the labours of Croker were increased by the demand for the immediate preparation of the coronation medal, and others connected with the accession of that monarch to the throne; for instance, the medal of his arrival in England. A change was also necessary in the entire coinage of the realm. The Peace of Utrecht, which brought a large quantity of gold and silver into the Mint, doubled for several years the business of coinage. Notwithstanding this difficulty, nine medals executed by Croker’s own hand, appeared during the reign of George I., which lasted scarcely thirteen years.

“ Though the increase of years was by no means observable in his works, yet the authorities of the Mint determined to relieve him in his old age, and they accordingly chose a young man of good family, patronised by the king and the government, with the intention of giving him to Croker as an apprentice and assistant. Scarcely, however, had he arrived to do service in that capacity, when death made his intention void, before he had derived the expected benefit from his instructor. Croker was therefore obliged to take upon himself once more the entire burden of business, commencing immediately after the accession of George II. in 1727, with the coronation medal of His Majesty and Queen Caroline, and afterwards retaking into his own hands, not merely the general superintendence of the Mint, but the execution of all the obverses for the dies of the current coins. And though an endeavour was again made to procure a second assistant for him, this was not accomplished until the year 1729. Activity had become so essential

to the artist as to be almost second nature, and he could not remain without occupation; he accordingly very seldom availed himself of any assistance, especially in the ordinary business of the Mint. He executed with his own hand all the five medals published during his life-time in George the Second's reign, employing occasionally an assistant for the reverses only. Happily he possessed even in his old age an unusually fine eyesight, and enjoyed excellent health, which enabled him to fulfil to the last his duties to the Crown, which he had served so long and so zealously. This continued until the last two years of his life, when the inevitable infirmities of old age made their appearance, not however so severely as to confine him to his bed. The fatigues of business had exhausted nature, and he became gradually weaker, notwithstanding which he occupied himself occasionally in the superintendence of his department, employing the remainder of his time in reading instructive and devotional books; and though throughout life he had never, even



Battle of Ramillies.

when most laboriously engaged, neglected the duties of religion, he now devoted himself more exclusively to such thoughts. In this praiseworthy manner he ended his life on the 21th March 1741 at the age of 71. He left behind him the reputation of an honest man, a good Christian, and a faithful and diligent servant of the Crown of England."

Croker executed the following medals: The State of Britain after the Peace of Ryswick, 1697; — Accession of Queen Anne, 1702 (2 var); — Coronation, 1702; — Investiture of Prince George of Denmark, consort of the Queen, as Commander-in-Chief, 1702; — Expedition to Vigo Bay, October 1702; — Capitulation of Towns on the Meuse, 29th October 1702; — Cities captured by Marlborough, 1703 (2 var.); — Queen Anne's Bounty, 1704 (2 var.); — Battle of Blenheim, 13th October 1704; — Capture of Gibraltar, and Naval Engagement off Malaga, 1704; — Barcelona relieved, 12th May, 1706; — Battle of Ramillies, 23th May 1706, 2 var. (*illustrated*); — Union of England and

Scotland, 1st May 1707; — Another, on the same event, R. by Samuel Bull (2 var.); — Attempted Invasion of Scotland, 24th May 1708; R. By Samuel Bull; — Battle of Oudenarde, 11th July 1708; — Capture of Sardinia and Minorca, 30th September 1708; — Jeton on the same event; — Citadel of Lille taken, 9th December 1708; — City of Tournay taken, 29st July 1709; — Battle of Malplaquet, 11th September 1709; — Mons taken, 21th October 1709; — Douay taken, 25th June 1710; — Battle of Almenara, 27th July 1710 (*illustrated*); — The French Lines passed, and



Battle of Almenara.

Bouchain taken, 14th September 1711; — Peace of Utrecht, 11th April 1713. R. Britannia seated; — Another, on the same event, Britannia standing; — Medallion portrait of Anne; — Arrival of George I in England, 29th September 1714; — Entry of George I into London, 20th September (O. S.) 1714; — Coronation, 31st October 1714; — Battle of Sheriffmuir or Dunblain, 13th November 1715; — Preston taken, 13th November 1715; — The Act of Grace, 15th July 1717 (2 var.); — Treaty of Passarowitz, 21th July 1718; — Naval Action off Cape Passaro, 11th August 1718; — Caroline, Princess of Wales, 1718; — The Order of the Bath revived, 1725; — Sir Isaac Newton, † 20th March 1727 (*illustrated*); — Coronation of George II, 11th October 1727; — Coronation of Queen Caroline, 11th October 1727; — Second Treaty of Vienna, 16th March 1731; — Medal of the Royal Family, 1732, &c.

As already mentioned, Croker cut the dies for the successive coinages of William III, Anne, George I, and George II (first issue). He was succeeded at the Mint by Tanner, the engraver of the Jernegan's Lottery Medal, wrongly attributed to Croker by Vertue, who mentions that 30,000 specimens were struck. The medal in

question is that presenting Minerva on Obv., and Queen Caroline on R. watering a grove of palm-trees, with legend : GROWING ARTS ADORN EMPIRE.



Sir Isaac Newton.

The coins engraved by Croker under the reigns of William III, Anne, George I and George II excel in style and workmanship and rank amongst the best productions of the British coinage, although Thomas Simon, Pistrucci and William Wyon have surpassed him in many respects. On account of their artistic merit, mention may be made in passing of Queen Anne's farthings, which are probably the work of Croker and his assistants, Samuel Bull and Gabriel Clerk. Six distinct varieties exist in the British Museum; they are as follows : 1. Obv. ANNA AVGVSTA. Diademed head of the Queen to l. R. PAX.MISSA.PER.ORBEM. Peace, holding olive-branch, in biga to r.; *ex.* 1713 (*illustrated*); —



Queen Anne Farthing (type 1).

2. Obv. ANNA.DEI.GRATIA. Bust similar. R. BRITANNIA. Britannia seated on globe beneath a portico; *ex.* 1713; —
3. Obv. Similar. R. BRITANNIA. 1713. Britannia seated to l.; —
4. Obv. ANNA.DEI.GRATIA, legend sunk. Diademed bust of the Queen to l. of inferior work. R. BELLO.ET.PACE.

Britannia erect, with an olive-branch in her right hand, and in the left a spear. (The late Mr H. Montagu in a paper published in the Num. Chron. 1887, "*Queen Anne's so-called 'Bello et Pace' Farthing*" attributes this piece to Samuel Bull, and considers it simply as a jeton, an opinion which is not shared by most numismatists); — 5. Obv. ANNA REGINA. Diademed bust to l. R. BRI-TANNIA. Britannia seated to l.; *ex.* 1714; — 6. Obv. ANNA DEI GRATIA. Similar bust. R. Similar. These pattern farthings are known in gold, silver and copper, and some types are very rare, such as varieties 1 and 2 and especially n° 3, which never turns up in fine condition. — Besides these, a large number of trumpery tokens of *brass*, thinner than the real copper farthings, exist which are simply worthless counters by unknown artists.

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations of the History of Great Britain and Ireland to the Death of George II*, London, 1885. — J.-G. Pfister, *Memoir of Johann Croker*, Numismatic Chronicle, London, 1852, and Numismatic Circular, August 1894. — Van Loon, *Histoire métallique des Pays-Bas*, 1732. — A. J. C. van Geemund, *Het Leven en de Werken van den Stempelsnijder Johann Crocker (1670-1741)*, Tijdschrift van het Ned. Genoss. Voor Munt- en Penningkunde, Amsterdam, 1894, and Numismatic Circular, August and September 1894. — H. A. Grueber, *Guide to the Exhibition of English Medals at the British Museum*, London, 1891.

CROLL, ERNST DIETRICH (*Germ.*). Mint-master at Weilburg, 1749-1752, Leipzig, 1753-1763, and Dresden, 1764-1778. His initials E.D.C. or simply the letter C appear on the currency issued under him. He died in 1778.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

CRONBERG, JOSEPH (*Austr.*). Mint-master at Vienna, 1766-1780.

CRONIOS (*Greek*). Historians record the name of this Gem-engraver, of whom no work is known to exist. The signature **KPO-NIOC** appears on some modern gems by Natter and other artists, who signed their productions with antique names, such as those of Phrygillos, Pergamos, Olympios, Onatas, Pyrgoteles, Athenion, Dioscorides, Solon, Aspasio, Agathopus, Pamphiles, Eutyches, Hyllus, Aulus, Epitynchanus, Evodus, Tryphon, and other Greek and Roman glyptists, in order to deceive purchasers. With the signature of Cronios, King mentions a Perseus on sard in the Duke of Devonshire's collection, and a Terpsichore of the Andreini cabinet.

BIBLIOGRAPHY. — Babelon, *op. cit.* — King, *op. cit.*

CRONIUS (*Roman*). Gem-engraver, apparently anterior to the time of Augustus. Pliny places his name between that of Pyrgoteles, Alexander's contemporary, and that of Dioscorides, who flourished under the reign of Augustus. King mentions that "the

signature of Cronius appears at the side of a standing figure of Terpsichore, a design afterwards repeated by Onesas and Allion".

It is possible that Cronius is only a fictitious signature used by a more modern engraver.

BIBLIOGRAPHY. — King, *op. cit.*

CROPANESE, FILIPPO (*Ital.*). Medallist of the second half of the eighteenth century. He is the author of a medal of Prince Henry, Cardinal of York, struck at Rome, in 1766, for presentation by the Cardinal to his friends. On the Obv. is the bust of the Pretender, whilst the Rv. presents Religion holding the Bible and cross, with the British lion, a crown, and a cardinal's hat at her feet, and the legend : NON · DESIDERIIS · HOMINVM · SED · VOLVNTATE · DEI. The artist resided at Rome for some time, and while there worked for Pope Clement XIV, of whom he executed medals : one of 1771 with Rv. Museum Clementinum, and another undated, with Rv. Christ in the attitude of blessing ; he engraved also the coins of that Pontiff, which bear his initials F.C. His signature F. CROPANESE appears also on a medal of Duke Ferdinand of Parma Rv. Comedy and Tragedy crowned by winged Genius above, and on others struck in honour of the Empress Maria Theresa, Cardinal Henry of Evreux, 1766, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Cochran-Patrick, *op. cit.* — F. Krohn, *Thomson's Catalogue of Medals*, Copenhagen, 1867.

CROS, CESAR ISIDORE HENRI (*French*). Contemporary sculptor, born at Narbonne in 1840. His signature appears on a number of portrait medallions : M. A. G., 1864 ; — M^{me} L., 1868 ; — M^{me} Jeannine Dumas, 1872, &c. He belongs to the school of David d'Angers, whose pupils have brought medallic art to such a high standard in late years.

BIBLIOGRAPHY. — R. Marx, *op. cit.* — Chavignerie et Auvray, *op. cit.*

CROUZET, JEAN BAPTISTE (*French*). Contemporary sculptor, born in 1825, pupil of F. Rude. In 1879, and again in 1882, he executed a portrait-medallion of the great actress Sarah Bernhardt, but there are a number of others of various private persons as well as public celebrities, by the same artist.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

CROZATIER, CHARLES (*French*). 1795-1855. Sculptor of the first half of the present century. He was a first-rate modeller and founder, and was employed by die-sinkers, jewellers, and art workers. He was a pupil of Cartelier.

CRUMM, PAUL FRIEDRICH (*Germ.*). Mint-master to the Dukes of Saxe-Coburg, circa 1686. A gulden of 1686 bears his initials.

C. S. *Vide* **SZYDLOWIECKI**, Mint-master and treasurer at Krakow. His initials appear on the Polish currency issued at that Mint from 1532 to 1535.

C. S. *Vide* **CHRISTIAN SCHIRMER**, Warden of the Mint at Danzig, 1623-1673.

C. S. *Vide* **CONRAD STUTZ**, Die-sinker at Fürth, and Mint-Master to the Franconian Circle, 1622-1654.

C. S. *Vide* **CASPAR SIEVERSEN**, Mint-master at Stralsund, 1636-1662.

C. S. *Vide* **CHRISTOPH SCHULZ**, Mint-master at Elbing, 1671-1672.

C. S. *Vide* **CHRISTIAN SCHMIDT**, Warden of the Mint at Dömitz, 1675-1676; he also worked for Wismar.

C. S. *Vide* **CHRISTOPH SCHNEIDER**, Die-sinker at Copenhagen, 1678-1698.

C. S. *Vide* **CHRISTOPH SUCRO**, Mint-master at Stettin, 1677-1681.

C. S. *Vide* **CHRISTOPH STRIKKER**, Warden of the Mint at Berlin, 1675; Mint-master, 1697, and again Warden in 1713; † 1715.

C. S. *Vide* **C. SCHMALTZ**, Die-sinker at Stuttgart, 1737-1738.

C. S. *Vide* **CHRISTIAN SCHIRMER**, Warden of the Mint at Königsberg (Prussia), and Mint-master, 1742-1743.

C. S. *Vide* **CHRISTIAN LEBRECHT SCHILD**, Die-sinker at Frankfort on M., *circa* 1742, † 1752.

C. S. *Vide* **C. SCHNITZSPAHN**, Die-sinker at Berlin, 1870, Medallist to the Court of Darmstadt, † 1877.

C. S. W. *Vide* **CHRISTIAN SIEGMUND WERMUTH**, Medallist of Dresden, 1735-1773, son of E. Wermuth of Gotha, the renowned die-sinker.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

C. S. (*Ital.*). Signature of a medallist, who was working *circa* 1585. Milanesi suggests that he may be **CONSTANTINO DE' SERVI**, a Florentine painter, sculptor, and architect, born in 1554, who died in 1622. Constantino was working at Rome in 1585 and executed a statue of St Paul for Pope Sixtus V. The initials C.S. appear on a medal of that Pontiff, dated 1585, and with R. VADE. FRAN·REPARA, St Francis supporting a church.

BIBLIOGRAPHY. — Armand, *op. cit.*

C. T. Vide CHRISTIAN THAUER, Warden at the Berlin Mint, 1645-1658.

C. T. Vide CARL THAUER, Die-sinker at Berlin, *circa* 1645.

C. T. Vide CHRISTIAN TEICHMANN, Mint-master at Ehrenbreitenstein, 1807-1816, Limburg, 1816-1830, Wiesbaden, 1830-1843.

C. T. Vide CASSINO, Mint-master at Turin, 1503-1507.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

CUERS, JEAN (*Belg.*). Goldsmith of Oudenarde; was employed to engrave official seals and others.

CUGNOT (*French*). Contemporary sculptor, and author of a number of portrait medallions. He belongs to the school of Rude, Carpeaux, Chapu, &c. who have followed in the footsteps of their great master David d'Angers.

BIBLIOGRAPHY. — R. Marx, *op. cit.*

CULMBACH, HANS VON (*Germ.*). Medallist of the first half of the sixteenth century, mentioned by Bolzenthall, as the probable author of a medallion, dated 1523 and bearing the signature : **H** Obv. Female portrait, **R**. Centaur.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CUMASSEL (*French*). Mint-master at Turin, under Louis, and Amadeus VIII of Savoy, from 1462 to 1467.

CUMONT, G. (*Belg.*). Contemporary numismatist and archaeologist, President of the Société royale d'Archéologie of Brussels. His name appears on a medal of Charles Louis, Archduke of Austria, engraved by F. Dubois, after T. van Berckhel, in 1890.

CUNNINGHAME, D. (*Brit.*). Contemporary medallist residing at Glasgow. He engraved several Corporation medals of that city : Law, Order, and Freedom ; — Queen's Park Football Club Medal ; — Philosophical Society of Glasgow, 1879 ; — William Ewing, 1869 ; — James and Mary Couper, 60th Anniversary of their Wedding day, 1876 ; &c.

BIBLIOGRAPHY. — Cochran-Patrick, *op. cit.*

CUNZELMANN (*Germ.*). Coin-engraver at the Mint of Zweibrücken, 1601-4.

CUPY, MARTIN (*Germ.*). Die-sinker and medallist, who resided at Cassel, where he was working, *circa* 1676-1679.

CURÉ, SIMON (*French*). Medallist and jeweller of the first half of the eighteenth century, of whom we possess a number of portrait

medals of French Celebrities, Scientists, and Artists, such as : Titon du Tillet; — François Maynard; — Jean François Sarasin; — Lalande, 1726; — Houdard de Lamotte, 1731; — Crébillon; — Vanière; — Charles de La Rue, 1725; — Paul François de Malherbe, 1718; — Clément Marot, 1718; — Molière; — Jean Racine, 1718; — René Rapin; — Voiture; — Scarron; — Scévola de Sainte-Marthe, 1718; — Marin Marais; — Jean Baptiste Rousseau; — Fontenelle, &c.

Simon Curé died in 1734. He executed a series of medals called the *Parnasse françois* for Titon du Tillet, after models by the sculptor Louis Garnier.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Dr F. P. Weber, *Medals of Centenarians*, Num. Chronicle, 1897, p. 308.

CURIGER, JOSEPH ANTON (*Swiss*). Goldsmith, medallist, and seal-engraver of Einsiedeln (canton Schwytz), born in 1750.

CURTINI, BALDUINO (*Ital.*). Medallist of the beginning of the nineteenth century; he taught a clever pupil, the artist Mercandetti.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

CURVAL (*Swiss*). Contemporary die-sinker at Geneva. On the occasion of the Federal Shooting Festival at Geneva in 1887, he issued a number of counters of little artistic merit.

CURZ, JOHANN (*Germ.*). Mint-master at Glogau, 1622.

CUTHER (*Germ.*). Medallist of Clausthal, *circa* 1759.

CUYP, JAN (*Dutch*). Medallist of the early part of the eighteenth century, and author of a medal on the Peace of Utrecht, 11th April 1713, signed I.CVPI.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.*

C. V. Vide CHRISTOPH VAHRENHORST, Mint-master at Königsberg (Prussia), 1672-1674.

C. V. Vide CARL FRIEDRICH VOIGT, Medallist at Rome, then at Munich, first half of the nineteenth century.

C. V. C. Vide CRAMER VON CLAUSBRUCH, Warden of the Mint at Brunswick, 1817, Mint-master, 1820-1835, Mint-director, 1835-1850.

C. V. L. Vide CYRIACVS VON LEHR, Mint-master at Weimar, 1616-1620, Horstein, 1622.

C. V. L. *Vide* **CHRISTIAN VON LOH**, Mint-master at Oels, 1699-1717.

BIBLIOGRAPHY. — Schlickeysen-Pallmann. *op. cit.*

C. W. *Vide* **CORNELIUS WYNTJES**, Mint-inspector in Westfriesland, 1615-1624.

C. W. *Vide* **CHRISTOPH WUNSIDLER**, Mint-master at Brünn, 1624-1626. His initials appear on coins of the German Emperor Ferdinand II.

C. W. *Vide* **CHRISTOPH WOLTERECK**, Mint-master at Glückstadt, 1680-1702, and 1714-1716.

C. W. *Vide* **CHRISTIAN WERMUTH**, Medallist of Gotha, 1688-1739.

C. W. *Vide* **CHRISTIAN WINNECKE SEN.**, Mint-master at Copenhagen, 1690-1700.

C. W. *Vide* **CHRISTIAN WINNECKE JUN.**, Mint-master at Copenhagen, 1700-1747.

C. W. *Vide* **CARL WIELANDY**, Die-sinker at Geneva, † 1837.

C. W. B. V. K. *Vide* **CHRISTIAN WILHELM, BARON VON KRONE-MANN**, Mint-director at Bayreuth, and executed in 1686 for fraud and “gold-making”.

C. W. C. P. C. *Vide* **CHRISTIANUS WERMUTH CUM PRIVILEGIO CAESAREO**.

C. W. D. *Vide* **CARL WILHELM DÖLL**, Die-sinker at Carlsruhe, 1813-1848.

C. W. H. *Vide* **CARL WILHELM HOECKNER**, Die-sinker, and Seal-engraver, 1741-1786, to the Saxon Court.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

C. Z. *Vide* **CHRISTOPH ZIEGENHORN**, Mint-master at Wernigerode, 1618-1620, Stolberg, 1620-1632, Halberstadt, 1628-1631.

C. Z. *Vide* **CHRISTOPH ZIEGLER**, Mint-master at Erfurt, *circa* 1650.

C. Z. *Vide* **CASPAR ZEGGIN**, Die-sinker at München, 1666-1713.

C. Z. *Vide* **CARL ZULLMANN**, Die-sinker, *circa* 1850.

D

D *Vide* **DUDLEY**, Bishop of Durham, 1476-1483. Some of the Durham issues of Edward IV bear a D for Dudley.

D *Vide* **BERNHARD DERREMBUCH**, Warden of the Mint at Frankfurt-on-Main, 1432-1442.

D *Vide* **GIOVANNI DOMINIC DEROSI**, Mint-master at Passerano, 1581, and Dezana, 1586-1590.

D *Vide* **SEBASTIAN DADLER**, Medallist of Augsburg and Dresden, 1619-1653.

D *Vide* **DASE**, Mint-master at Wismar, 1624-1647.

D *Vide* **DOLLIN**, Paris Medallist of the second half of the seventeenth century.

D *Vide* **DOCKLER**, Nuremberg Medallist, *circa* 1688.

D *Vide* **DANIEL**, Stuttgart Medallist, *circa* 1694-1700.

D *Vide* **DITTMAR**, Die-sinker and Mint-master at Fulda, 1726-1764.

D *Vide* **DEDEKIND**, Die-sinker and Mint-master at Brunswick, 1723-1742.

D *Vide* **DOBICHT**, Medallist of Neuwied, 1750-1756.

D *Vide* **DONNER**, Viennese Medallist, 1735-1767.

D *Vide* **DANIEL**, Die-sinker at Stuttgart, 1750.

D *Vide* **DAMISET**, Die-sinker at Hanau, 1756-1764.

D *Vide* **CHARLOTTE REBEKKA DAMISET**, Medallist of Hanau, 1761-1765.

D *Vide* **DOWIG**, Die-sinker at Hildesheim, 1762-1764.

D *Vide* **DONATI**, Warden of the Kremnitz Mint, 1765-1770.

D *Vide* **DONNER**, Viennese Medallist, 1776-1803.

D *Vide* **DROZ**, Swiss Medallist, † at Paris, 1823.

D *Vide* **DESTOUCHES**, Munich Medallist, 1784-1807.

D *Vide* **DUPRÉ**, Paris Medallist, 1788-1810.

D *Vide* **DANNENBERG**, Die-sinker at Clausthal, 1789-1805.

D *Vide* **DUMAREST**, Paris Medallist, 1750-1806.

D *Vide* **DALLINGER**, Nuremberg Medallist, 1800-1806.

D *Vide* **DAISER**, Medallist of Munich, 1801-1827.

D *Vide* **DÖLL**, Die-sinker at Karlsruhe, 1813-1848.

D *Vide* **DIETELBACH**, Die-sinker at Munich and Stuttgart, after 1830.

D *Vide* **DRENTWETT**, Firm of die-sinkers, at Augsburg.

Δ (*Greek*). On a silver octodrachm of Ptolemy I. Soter, recently acquired by the Berlin Museum, appears a small **Δ** behind the ear of king. This **Δ** is supposed to be the initial of some engraver. The coin was struck at Paphos. It is very rare.

BIBLIOGRAPHY. — H. Dressel, *Erwerbungen des Kgl. Münzcabinets in den Jahren 1890-1897*, Zeitschrift für Numismatik, 1898.

A. D. or **Æ** *Vide* **ALBRECHT DÜRER**, Goldsmith and painter, † at Nuremberg in 1528.

A. D. *Vide* **ANDREAS DETMAR**, Mint-master at Nordhausen, 1685, and Merseburg, 1686.

A. D. *Vide* **ANDREAS DITTMAR**, Mint-master at Mayence, 1690-1691, and Cassel, 1701-1704.

A. D. *Vide* **ANTONIO DIEDO**, Mint-inspector at Venice, 1756.

AD. *Vide* **ANTON DOMARÖCK**, Die-sinker, elected Professor of Medallic Art at the Viennese Academy, in 1750, † 1790.

A. D. *Vide* **A. DIETELBACH**, Die-sinker at Munich, 1830, and Stuttgart, 1837.

A. DAS. *Vide* **A. DASSIER**, Medallist of Geneva, † 1759.

A. D. I. *Vide* **ANTONIO DE JANUARIO** or **GENNARO**, Die-sinker at Naples, 1702 and 1730, and Vienna, 1714-1725, † 1744.

AD. I. *Vide* **ADOLPHE JOUVENEL**, 1798-1867, Medallist of Brussels, 1818-1867.

BDB. *Vide* **PETER BALDENBACH**, Die-sinker at Vienna, 1790-1802.

B. DV. *Vide* **BENJAMIN DUVIVIER**, 1730-1795, Paris Medallist and Coin-engraver.

C. D. *Vide* **CORDT (CONRAD) DELBRUGGE**, Mint-master at Osnabrück, 1597-1625, Verden, 1621, and Celle, 1621-1622.

C. D. or *C. D.* *Vide* **CAJETAN DESTOUCHES**, Die-sinker at Munich, 1784-1807.

C. D. Ö. S. *Vide* **C. D. OEXLEIN SENIOR**, Die-sinker at Regensburg, 1737-1781.

D. D. F. *Vide* **DAVID DETALLA**, Die-sinker at Geneva, 1814-1836.

D. di P. *Vide* **DOMENICO DI POLO**, Medal and Gem-engraver at Florence, in the sixteenth century.

DU *Vide* **DANIEL-DUPUIS**, Contemporary medallist, died 1899, at Paris.

D. ET F. *Vide* **DASSIER ET FILS**, Die-sinkers of Geneva, during the eighteenth century.

E. D. *Vide* **EMANUELE DIANO**, Mint-master at Chambéry, 1573-1576.

E. D. *Vide* **E. DRENTWETT**, Die-sinker at Augsburg.

E. D. G. *Vide* **ERNST DIETRICH CROLL**, Mint-master at Weilburg, 1749-1752, &c.

F. D. *Vide* **FILIBERTO DIANO**, Mint-master at Borgo (Savoy), 1584-1589.

F. D. *Vide* **FRANCESCO DANDOLO**, Mint-inspector at Venice, 1783-1784.

F. D. *Vide* **FÉLIX DUPRÉ**, Die-sinker at Liège, 1830.

F. D. W. *Vide* **F. D. WINTER**, Die-sinker who flourished *circa* 1690 in England.

G. D. *Vide* **GIULO DONA**, Mint-inspector at Venice, 1675 and 1676.

G. D. *Vide* **GUILLAUME DUPRÉ**, Medallist at Paris, 1600-1634.

G. D. R. *Vide* **GEORG DANIEL RÖTENBECK**, Mint master and Coin-engraver at Nuremberg, 1668 † 1705.

GDV. *Vide* **GEORGES DUPRÉ**, Medallist at Paris, 1597-1643.

G. D. Z. *Vide* **GEORG DAVID ZIEGENHORN**, Mint-master at Oldenburg, Jever, Bielefeld, Zerbst, and Minden, 1664-1675.

HD *Vide* **HANS DETLEFF**, Mint-master at Rostock, 1623-1630.

H. D. *Vide* **HEINRICH DEPFERN**, Mint-master at Wolfenbüttel, 1585-1593, Goslar, 1590, and Andreasberg, 1593, † 1612.

H. D. *Vide* **HIERONYMUS DAMISET**, Die-sinker at Hanau, 1756-1764.

H. D. E. *Vide* **HANS DAVID EMMERT**, Mint-master at Culmbach, 1614-1624.

H. D. F. *Vide* **HEINRICH DANIEL FRIEDERICHSEN**, Mint-master at Lübeck, 1773-1801.

H. D. S. *Vide* **HEINRICH DANIEL STÜMER**, Warden of the Mint at Detmold, 1763, and Mint-master, 1769-1787.

I. D. *Vide* **JOHANN DASE**, Mint-master at Wismar, 1624-1647.

I. D. *Vide* **JOHANN AUS DRESDEN (JANA DREZDENCZYKA)**, Warden of the Mint at Krakau, 1596.

I. D. *Vide* **JEAN DIDIER**, French Medallist, 1673-1676.

I. D. *Vide* **JOHANN DITTMAR**, Mint-master at Darmstadt, 1691 and 1692.

I. D. *Vide* **JEAN DUVIVIER**, 1687-1761, Paris Medallist.

I. D. *Vide* **JOHANN DIETMAR**, Mint-master at Mülhausen, 1701-1710.

I. D. *Vide* **I. DOBECK**, Die-sinker at Olmütz, 1737.

I. D. F. *Vide* **JEAN DASSIER**, 1676-1763, Medallist of Geneva.

I. D. F. *Vide* **IGNAZ DONNER**, 1752-1803, Medallist of Vienna.

I. D. *Vide* **JOSEPH DEMPTOR**, Medallist at Fulda, 1816 and 1817.

I. D. *Vide* **JOHANN DAISER**, 1755-1827, Die-sinker at Günzburg, 1801, and Munich, 1807-1827.

I. D. *Vide* **JEAN DEJOIE**, French die-sinker, 1820-1840.

I. D. B. *Vide* **JUSTINUS DE BEYER**. 1668-1738, Medallist of Bern.

I. D. B. *Vide* **JOHANN DAVID BILLER**, Warden of the Brunswick Mint, 1700, Mint-master at Dresden, 1756-1760, under Prussian rule, and Brunswick, 1760-1779.

I. D. B. *Vide* **JEAN JOSEPH DU BOIS**, French Medallist, 1815.

I. D. B. F. *Vide* **JOHANN JOSEPH DANIEL BÖHM**, 1794-1865. Court Medallist, and Director of the Medallic Academy of Vienna.

I. D. D. *Vide* **JOHANN DAVID DANIEL**, Medallist of Stuttgart, 1694.

I. D. ET F. *Vide* **JEAN DASSIER ET FILS**, Medallists of Geneva, during the latter end of the eighteenth century.

I. D. K. *Vide* **JOST DIETRICH KOCH**, Mint-master at Paderborn, 1652-1654, Bielefeld, 1655-1676, Tecklenburg, 1655 and 1656, and Paderborn again, 1675 and 1676.

I. D. M. *Vide* **JOHANN DANIEL MAJOR**, Professor at Kiel, designer of various medals, present century.

I. D. V. *Vide* **JEAN DE VOS**, Modeller to the Court of Vienna, sixteenth century.

I. D. VIV. *Vide* **JEAN DUVIVIER**, Medallist of Paris, † 1761.

L. D. *Vide* **LEONARDO DONA**, Mint-inspector at Venice, 1478.

L. D. G. *Vide* (**LEIPZIG**) **DIETRICH CROLL**, Mint-master at Leipzig; this signature is found on Saxon coins of 1760 and 1761.

L. D. L. *Vide* **L. D. LUNDERBERG**, Medallist of Stockholm, 1799.

L. D. S. *Vide* **LUDWIG DANIEL SODEMANN**, Mint-master at Stralsund, 1763-1768.

M. D. *Vide* **MATTHIAS DONNER**, Medallist of Vienna, 1735-1767.

M. D. F. F. *Vide* **MICHELE DE FONTAINE**, Medallist of Turin, 1659-1680.

M. D. P. *Vide* **MATTEO DE PASTI**, Medallist of the Renaissance period.

N. D. *Vide* **NICOLAUS DITTMAR**, Mint-master at Fulda, 1727-1764.

N. D. *Vide* **N. DARGENT**, Medallist of Brussels, 1857.

P. D. G. *Vide* **P. DE GRET**, Die-sinker, circa 1477.

R. D. *Vide* **RUDOLPH DORNSTRAUCH**, Mint-master at Celle, 1673-1685.

R. D. D. B. *Vide* **RUDOLPH DAVID DU BOIS**, Medallist and Mint-master at Bremen, 1763-1797.

S. D. *Vide* **SEBASTIAN DADLER**, Medallist of the seventeenth century.

S. D. *Vide* **SEBALD DIERLEBER**, Mint-master at Dresden, 1635-1640.

S. D. *Vide* **SIMON DANNES**, Mint-master at Schleiz, 1669-1675, and 1678-1680, and Harzgerode, 1675 and 1676.

S. D. *Vide* **SIEGMUND DANNIES**, Warden of the Mint at Minden, 1682-1689, Mint-master at Stargard, 1689-1692, and Koenigsberg i. Pr., 1695-1697.

S. D. *Vide* **SIEGMUND DOCKLER**. Two Nuremberg medallists of the seventeenth and eighteenth centuries bore that name.

S. D. *Vide* **SEBALD DRENTWETT**, Die-sinker at Augsburg, 1845, later at Nuremberg, 1860.

V. D. *Vide* **VINCENZO DIEDO**, Mint-inspector at Venice, 1635.

V. D. K. *Vide* **VAN DER KORST**, Die-sinker, and Mint-master at Weilburg, 1749-1754.

V. D. K. *Vide* **DAVID VAN DER KELLEN**, 1764-1825, Medallist at Utrecht.

D. V. D. K. *Vide* **DAVID VAN DER KELLEN**, Dutch Medallist at Utrecht, since 1831.

W. D. *Vide* **WILHELM DÖLL**, Die-sinker at Karlsruhe, 1813-1848.

Z. D. *Vide* **ZUANO DIEDO**, Mint-inspector at Venice, 1635.

Z. D. *Vide* **ZUANO DOLFINO**, Mint-inspector at Venice, 1762.

Z. D. K. *Vide* **ZACHARIAS DANIEL KELLE**, Mint-master at Schwe-
rin, 1695-1708.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Erklärung der Abkürzungen auf Münzen der neueren Zeit, &c.* Berlin, 1896.

D. (*Ital.*). Signature of a Medallist, who was working *circa* 1576. He is known by a medal of Pope Gregory XIII, with bust on Obv., and Abundance holding Victory on R.

BIBLIOGRAPHY. — Armand, *Les Médailleurs italiens des quinzième et seizième siècles*, Paris, 1883-1887.

A. D. (*Germ.*). These initials appear on the edge of a wooden draughtsman, representing Leopold Praunn, and dated 1524.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure des sechzehnten und siebzehnten Jahrhunderts*, Berlin, 1884.

B. D. (*Germ.*). Signature of some Nuremberg artist, in 1614 : he cut a portrait medal of Joachim Rieter, who held an important post at the episcopal court of Eichstädt.

BIBLIOGRAPHY. — Erman, *op. cit.*

¶ *Vide* **HANS DOLLINGER** *infra*.

JD (*Germ.*). A number of medals, dating from 1546 to 1557, bear this monogram, which is the signature of a Nuremberg Medallist, possibly Johann Teschler, although Neudörffer mentions 1547 as the date of his death. The following medals, some unsigned, probably all belong to him : 15... Gothard Kunig (*aet.* 55); — 1546, Hans Diecz; — 1547, Melchior Schedel of Nürnberg; — 1548, Leopold Heyperger, Court official of King Ferdinand; — 1548, Archduke Maximilian; — (1549), Jaroslaw von Pernstein; — (1549), Wratislaw von Pernstein; — 1550, Jorg Ebner; — 1551, Melchior von Zobel, Bishop of Würzburg; — 1552, Florian Griespekh, Secretary to King Ferdinand; — 1552, Melancthon; — 1552, Georg Tetzl; — 1553, Hieronymus Paumgartner of Nürnberg (several varieties); — 1553, Marx Stengle, and Anna B.; — 1554, Lucas Syczinger the elder; — 1554, Sigismund Ebner; — 1536 (*sic*), Heinrich Scherll; — 1556, Georg Ölinger; — 1556, David Weyckmann; — 155., Philipp Roemer (*aet.* 22); — 1556, Jacob Grieben; — 1556, Mangold Dilherr (2 var., one with date 1551, *aet.* 60); — No date, Nicolaus von Madruzzo; — 1557, Lucas Syczinger junior; — 1557, Franz Schleicher; — 1557, Leonhardt Höbner; — 1557, Christian Tannstetter of Vienna (2 var., one small, with date 1547 on R.); — 1558, Hermes Schallauczer, Viennese burgomaster, &c.

It is probable that our medallist worked at Nuremberg from 1553 to 1557, and afterwards at the Imperial court, whilst previous to 1553 he was employed by the Archduke Maximilian. He restored a portrait medal of Sickingen, dated 1521, which is one of his finest works.

BIBLIOGRAPHY. — Erman, *op. cit.* — Neudörffer : *Des Johann N. Nachrichten von Künstlern*, herausgegeben von Lochner, Wien, 1875. — *Trésor de numismatique et de glyptique. Choix de médailles exécutées en Allemagne aux XVI^e et XVII^e siècles.* Paris, 1841.

L. D. (*Germ.*). These letters occur on a medal, dated 1545, of Anthonius Sanftl.

BIBLIOGRAPHY. — Erman, *op. cit.*

L. D. (*Germ.*). Signature of a Medallist of the beginning of the seventeenth century, who is the author of a medal of Balthasar Rueffer, and his consort Anna, of Schweinfurt, 1611.

BIBLIOGRAPHY. — Erman, *op. cit.*

V. D. (Ital.). A medal of Leone Baglione, with portrait on Obv. and on Rv. the Three Graces, bears the above signature of a Medalist, who was working *circa* 1557.

BIBLIOGRAPHY. — Armand, *op. cit.*

AA or ΔA (Greek). These letters which appear on staters of Elis, Obv. Eagle's head of fine style. Rv. Thunderbolt in wreath of wild olive, struck *circa* B.C. 421-365, are believed to be the engraver's initials. On this subject, Dr Head says in *Historia Numorum*, p. 355 : "Another type, which is supposed to have been suggested by the trophy erected by the Eleians in commemoration of a victory which they gained over Agis, king of Sparta (Paus., VI, 2, 4), shows *Nike with spread wings and holding a palm in her hand, seated on a base of two steps*. This type is one of the most striking compositions in Greek numismatic art. The monument, which it probably represents more or less faithfully, was the work of the sculptor Daedalus of Sicyon, and was set up about B.C. 400 in the altis at Olympia. Professor Gardner has even ventured to suggest that Daedalus may actually have been employed to engrave coins for the Eleians about this time, and that the letters ΔA which he reads on some specimens may stand for his name, but Dr Imhoof-Blumer (*Mon. Gr.*, p. 168) disputes the reading ΔA and prefers to read AA".

BIBLIOGRAPHY. — Dr Barclay V. Head, *Historia Numorum*, Oxford, 1887. — Prof. Gardner, *The Coins of Elis*, Numismatic Chronicle, 1879. — Dr F. Imhoof-Blumer, *Monnaies grecques*, Paris, 1883.

DAB, A. (Germ.) This signature occurs on a medal of Duke John Frederick of Saxe-Gotha, and Consort Elizabeth.

BIBLIOGRAPHY. — J. L. Ammon. *Sammlung berühmter Medailleurs und Münzmeister*, Nürnberg, 1778.

DABOU, AIMÉ JULES (French). Sculptor, born in 1838; pupil of Abel de Pujol and Duret. He is the author of some medallions; one in clay, representing Diana Huntress, was exhibited at the Salon of 1864.

BIBLIOGRAPHY. — E. Bellier de la Chavignerie et L. Auvray, *Dictionnaire général des Artistes de l'Ecole française*, Paris, 1882.

DACHAUER, HANS (Germ.). Issued gold and silver coins for the city of Breslau, 1545-49, 1559, 1576.

BIBLIOGRAPHY. — F. Friedensburg, *Studien zur schlesischen Medaillenkunde*, Schlesiens Vorzeit in Bild und Schrift, Breslau, 1896.

DADLER, SEBASTIAN (Germ.). One of the foremost medallists of the seventeenth century. According to the best authorities, he was born at Strassburg, but resided in turn at Augsburg, Nuremberg,

Hamburg, and Dresden, in which last-named city he spent the latter part of his life, and presumably died in 1654. His works date from 1619 to 1654. At Augsburg, where we find him in 1619, he filled the post of Chief goldsmith to the Imperial Court, and there attained celebrity as a Medallist, and also as a Chaser in gold and silver. At Dresden, where the artist moved some few years afterwards, he was appointed Medallist and Goldsmith to the Ducal Court of Saxony, in 1625. Some of his articles of plate, in fine *repoussé* work, executed for John George I, date so far back as 1621. The Royal Historical Museum at Dresden preserves several examples of these, and also portrait medallions of the Duke represented as Perseus being armed by Mercury and Minerva, 1621; and on horseback, with the city of Dresden in the background, 1622.

Dadler's signature on the medals appears in different ways : *Dadler*, *Dattler*, *Seba* : *Dalt* :, *S. D.*, *D*, or *SD* in monogram.

In the early years of the second half of the 17th century, the artist resided for a time at Nuremberg, and later at Danzig, where he may have been employed by the Elector of Brandenburg. There is an undated medal, bearing the initials *I. H.* of the engraver Johann Höhn the Elder, of Dresden, with those of Sebastian Dadler, which had hitherto been supposed to commemorate the Peace of Westphalia, but which Vossberg has correctly restored to the Peace of Oliva, 1660; it does not follow however that Dadler was still living in 1660, as the reverse of this medal, with a view of Danzig, and his initials, may simply have been copied from one of the artist's former medals.

Dadler worked also for the House of Orange, the Court of Sweden, and for many other princely houses of Europe, so great was his reputation. A complete list of his works does not exist; Bolzen-thal's information is very scanty; the best notice of the artist is perhaps to be found in Dr Erbstein's *Verzeichniss der Engelhardt'schen Sammlung*, Dresden, 1890.

The following medals by Dadler are mostly very rare; some of them are met with in more modern cast specimens : Riga taken by Gustavus Adolphus, 1621; — Battle of Leipzig; — Battle of Breitenfeld, 1631; — Death of Gustavus Adolphus, 1632; — Commemoration of the Battle of Lützen, 1634; — Coronation of Queen Christina; — Duke Christian I of Saxony, standing figure, 1623; — Abduction of Prince Christian, 1623; — Princess Sophia Eleonora, eldest daughter of John George I (afterwards consort of the Landgrave of Hesse-Darmstadt, George II); — John George I and Magdalena Sibylla, 1630; — John Calvin (*illustrated*); — Marriage of Sophia Eleonora, 1627; — Marriage of Maria Elizabeth, second daughter of John George I, 1630; — Magdalena Sibylla, second consort of John George I (3 types); — The Conferences of

Leipzig, 1628; — Another, of 1631; — Centenary of the Augsburg Confession, 1630 (3 var.); — Prize medals of Dresden, 1625, and 1626; — 39th Anniversary of Johann Scussius, Consistorial secretary at Dresden, 1623; — Wladislaus of Poland and Sweden, and his consort, the Archduchess Caecilia Renata, daughter of Ferdinand II, 1637; — Queen Christina of Sweden, 1644; — Peace of Westphalia (various types of 1650 and 1651); — Kiew taken by Prince Johann Radziwill, 1651; — Marriage of William, Prince of Orange, with Princess Mary, 1641; — Arrival of Princess Mary in Holland, 1642 (struck in honour of Frederick Henry, Prince of Orange); — Peace and Liberty restored in the Netherlands after a century of war with Spain, 1648; — Another, of 1649, R. Peace



Medal of John Calvin, by Dadler.

and Mars.; — George William, Elector of Brandenburg; — Prince Johann Radziwill enters Wilna, 1653; — Peace between England and Holland, 1654; — Johann Ulrich of Eggenberg, 1631; — King Wladislaus IV of Poland, medal of Danzig, 1642, &c; — Besides, Dadler engraved a prodigious number of religious, marriage, baptismal, and death commemorative medals, which are not of uncommon occurrence.

BIBLIOGRAPHY. — Bolzenthall, *Skizzen zur Kunstgeschichte der modernen Medaillen-Arbeit* (1429-1840), Berlin 1840. — Franks & Grueber, *Medallic Illustrations of British History*, London 1885. — Dr Erbstein, *Verzeichniss der Engelhardt'schen Sammlung*, etc. Johann Georg I, Dresden, 1890. — Raczynski, *Gabinet Medalow polskesch*, 1845. — Vossberg, *Münzgeschichte der Stadt Danzig*.

DAEDALOS (Greek). *Vide* ΔΑ *suprà*. A statuary in bronze, of Sicyon, the son and disciple of Patrocles, who is mentioned by

Pliny among the artists of the 95th Olympiad. Daedalus erected a trophy for the Eleians in the Altis after a victory over the Lace-



Stater of Elis.
(Circ. B. C. 400.)

daemonians in the war which lasted B. C. 401-399. Besides this trophy, he made several statues of athletes and some other works (*Smith's Dict. of Greek and Roman Biog.*) "Professor Gardner", says Dr B. V. Head, "has even ventured to suggest that Daedalus may actually have been employed to engrave coins for the Eleians about this time, and that the letters ΔΑ which he reads on some specimens may stand for his name, but Dr Imhoof-Blumer disputes the reading ΔΑ and prefers to read ΑΑ". The coin on which these letters appear belongs to the period of circ. B. C. 421-365, and bears on Obv. an eagle's head of noble style, and on R. a fulmen in wreath of wild olive.

Mr Arthur J. Evans, in a most valuable paper (*Rev. Arch.* 1898, pp. 337-350) suggests Dexamenos as the possible engraver of the Eleian coin-dies. *Vide DEXAMENOS.*

Another coin, the type of which Dr Head calls "one of the most striking compositions in Greek numismatic art", probably represents a monument, the work of Daedalus, set up about B. C. 400 in the altis at Olympia. This seated figure of Victory has served as the prototype for Wyon's Waterloo Medal (*illustrated*).



Waterloo Medal.

BIBLIOGRAPHY. — Dr B. V. Head, *Historia Numorum*, London 1887. — P. Gardner, *The Types of Greek Coins*. Cambridge, 1883. — Arthur J. Evans, *The Athenian portrait-head by Dexamenos of Chios*, *Revue archéologique*, Paris, 1898.

DAEGE, E. (*Germ.*). Painter and modeller of Berlin, born in 1805, died in 1883. He was a pupil of Prof. Wach. Since 1861, he filled

the post of Vice-director of the Berlin Academy. His name appears on a medal engraved by W. Kullrich on the Marriage of the Princess Royal of England with the Crown Prince of Prussia, 1858.

BIBLIOGRAPHY. — Dr F. P. Weber, *English Medals by Foreign Artists*, London, 1894.

DAISER, JOSEPH (*Germ.*). Sculptor of the second half of the eighteenth century and beginning of the nineteenth, born in 1755. He was employed for some years as Engraver of the coins at the Mints of Günzburg 1801-1807, and Munich, 1807-1827. A medal, struck in 1810, and bearing a fine portrait of King Maximilian Joseph of Bavaria, is signed by him. There are also others : L.B. Lytgendorff, aeronaut ; — Pilgrim's Badges ; — &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Schlickeysen-Pallmann, *op. cit.* — Otto Freiherr von Eyb, *Die Münzen und Medaillen der Stadt München*, 1875.

DALEMANN, HANNS (*Germ.*). Mint-master at Lübeck, 1580-1600 ; distinctive-mark, a flower.

DALION. A fragment of intaglio on amethyst, showing legs of nude figure, with drapery hanging behind, is inscribed ΔΑΛΙΩΝΟΣ. This gem of the Blacas collection, now in the British Museum, is described in Mr Murray's Catalogue under the heading of " Modern Gems, purporting to be signed by Ancient Artists ", and in a note the writer adds : " This supposed artist is probably identical with ' Allion ', and perhaps with ' Admon '. The origin of the inscription **DALION** is very curious. The Florence Museum possesses an antique carnelian representing the bust of an athlete, accompanied by the word ΔΑΛΙΩΝ, which is the Greek word for athlete ; a gem-engraver of the sixteenth century misread this for an artist's signature, and copied it on some of his works ; others repeated the error, so that a large number of modern gems appear with this fictitious and ridiculous signature, amongst which King quotes an amethyst of The Hague Museum, Nymph seated on a sea-horse, with two dolphins.

BIBLIOGRAPHY. — Babelon, *La Gravure en Pierres fines*, Paris, 1894. — King, *Antique Gems*, London, 1860. — Murray, *Catalogue of Engraved Gems in the British Museum*, London, 1888.

DALLIER, JULES (*French*). Contemporary sculptor, born at Paris, and pupil of H. Dupérrier. At the Salons of 1879, 1881, and 1882, he exhibited portrait medallions, which are not without merit.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DALLINGER, ANDREAS LEONHARDT (*Germ.*). Seal- and Gem-engraver, born at Nuremberg, in 1806, and son of Ant. P. Dallinger. None of his works are mentioned by Bolzenthall.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

DALLINGER, ANTON PAUL (*Germ.*). A Nuremberg Seal and Gem-engraver, born in 1772. As a Medallist, the period of his activity is placed between 1800 and 1806. We possess medallic portraits of Albrecht Dürer, Barth. Beheim, Kessler, Merkel, &c., by him. He was a pupil of J.-P. Werner, but surpassed his master in so far as the quality of his work is concerned.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Schlickeysen-Pallmann, *op. cit.*

DALL'OCA, GIOVANNI (*Ital.*). Goldsmith, who was employed at the Mint of Reggio, and engraved the dies for an issue of Bagattini in 1514.

BIBLIOGRAPHY. — F. M. Valeri, *Zecca di Reggio Emilia*, Rivista Ital. Num., 1894.

DALNASSAUER. *Vide* MATTEO DEL NASSARO.

DAMERON, FRANÇOIS (*French*). Contemporary sculptor, born at Dijon (Côte-d'Or); pupil of Jouffroy. At the Salon of 1875, he exhibited a beautiful portrait-medallion in bronze of M. Gersant d'Isy.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DAMHOUDER, NICOLAS DE (*Belg.*). Die-sinker, who issued trade tickets in 1661.

DAMIENS, PIERRE (*French*). Sculptor, born at St Germain d'Arcé (Sarthe) in 1824; pupil of Bonnassieux. In 1859 and 1861, he produced some portrait-medallions, which were executed in David d'Angers' style.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DAMISET, HIERONYMUS (*Germ.*). Die-sinker at Hanau, 1756-1764. Both he and his wife appear to have worked at the Mint there. Some coins and a number of medals bear their signature or only their initials.

DAMISET, CHARLOTTE REBEKKA (*Germ.*). Wife of Hieronymus Damiset, born at Sachsenhausen in 1734, distinguished herself as a die-sinker at Hanau, 1761-1765, and died at Paris.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

DAMME, ERNOUL VAN DEN (*Flemish*). Seal-engraver, who was hanged in 1438 for having counterfeited the seal of the Duchy of Brabant.

BIBLIOGRAPHY. — Lecoy de la Marche, *Les Sceaux*, Paris, 1889.

DAMPRICART, NICOLAS (*French*), 1402-1452. Goldsmith, and Coin-engraver at the Mint of Troyes from 1440 to 1446.

BIBLIOGRAPHY. — N. Rondot, *Les Graveurs de la Monnaie de Troyes*, Mâcon, 1892.

DAMOUSSE, PIERRE ADOLPHE (*French*). Sculptor, born in Paris, 2nd of April, 1817; pupil of Barye. He is the author of a number of medallions, amongst which we may mention the portrait-medallions of M. Ebelmen, M. C., M. Riocreux, M^{me} L*** and others.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DANDOLO, FRANCESCO (*Ital.*) Mint-inspector at Venice, 1783-1784.

DAMPT, JEAN (*French*) Contemporary Goldsmith and Medallist of the New School. R. Marx, in one of his latest works (*Les Médailleurs français contemporains*, Paris, 1898), illustrates three of his medals, one representing a cat, and the two others a young girl's bust in different positions. M. Dampy was born at Venarey (Côte-d'Or), and is a pupil of Jouffroy. He was rewarded with a gold medal at the Paris Exhibition of 1889, and is a Knight of the Legion of Honour.

DANFRIE, PHILIPPE surnamed **L'ANCIEN** (*French*), 1582-1605. Engraver-general of the Coins of France, to whom Nicolas Briot succeeded at the Paris Mint. From 1590 to 1598, he had filled the post of Engraver-general of the coins of Bearn and Lower Navarre. He excelled also in typographical engraving, and invented various instruments of precision, to explain the use of which he wrote an interesting work : *Déclaration de l'usage du graphomètre, suivie de l'usage du trigonètre.... pour faire plans de villes et forteresses, cartes géographiques, inventé nouvellement par Philippe Danfrie, tailleur général des monnoyes de France. A Paris, chez le dict Danfrie, rue des Carmes, avec privilège du Roy*, 1597, small 4°. Two medals of 1602, and 1604, commemorating events of the reign of Henry IV, signed P. DAF, and DANF. respectively, are probably the work of this medallist, or of his son.

BIBLIOGRAPHY. — J.-Adrien Blanchet, *Les graveurs en Béarn*, Dax, 1888. — N. J. Rouyer, *L'Œuvre du médailleur Nicolas Briot en ce qui concerne les Jetons*, Revue belge de Numismatique, 1895.

DANFRIE, PHILIPPE (*French*). Son of the preceding, was appointed Engraver-general of the coins of Bearn and Lower Navarre, on his father's resignation, in 1598. He was received at the Court of Henry IV on the 7th of June, 1596, and is mentioned as a Paris medallist, between 1602 and 1604. He was no doubt employed at the Paris Mint also; Barre even says that after the death of Gervais Pilon, 1595, Philippe Danfrie the younger held the combined functions of Comptroller and Engraver-general of the Coins of France. It does not seem very clear whether both father

and son filled the same office, but it is quite evident that they were both working at about the same time.

BIBLIOGRAPHY. — J. A. Blanchet, *op. cit.* — Albert Barre, *Graveurs généraux et particuliers des Monnaies de France*, Annuaire de la Société française de Numismatique, 1867.

DANIEL-DUPUIS, JEAN-BAPTISTE (*French*). Medallist, born at Blois on the 15th of February, 1849; died at Paris, on the 14th of November, 1899. He was received at the age of sixteen at the Ecole des Beaux-Arts, and obtained three years later the



second Prix de Rome for medal-engraving; at the same time he was selected to the post of Drawing-master at the Municipal Schools of Paris. In 1872, he won the first Grand Prix de Rome. During his residence at Rome, the artist executed the portraits of his colleagues at the Villa Medici, and since his return to Paris, he has been a constant exhibitor at the Salons in the four sections of medal-engraving, sculpture, painting, and drawing. The medallions executed at Rome, amongst which that of M. Luc Olivier Merson is especially worthy of notice, are cast by the process known as *cire perdue*, and present the appearance of the Italian medals of the fifteenth century. The medallist was awarded a medal of the third class at the Salon of 1877 and obtained subsequent prizes in 1879, 1883, 1889, 1894 and 1897 at various exhibitions in Paris, Amster-

dam, Antwerp, Brussels, &c. He was, since 1881, a Knight of the Legion of Honour and an Academy Officer, and in 1898, he was promoted to the rank of Officer of the Legion of Honour.

His untimely and tragic end adds sympathetic interest to the memory of this great artist. He was shot dead by his wife, who subsequently committed suicide. It was known that M^{me} Daniel-Dupuis, who was forty-five years of age, or some six years younger than her husband, had for some time past suffered from nervous disorders, and at times lost her reason. She had during these periods expressed to her husband the fear of dying before him. On the 14th November 1899, whilst M. Daniel-Dupuis was asleep, his wife shot him dead with a revolver, and then took her own life with a second bullet from the same weapon.

Besides his medallic works of which a full list follows, M. Daniel-Dupuis is the author of statues and bas-reliefs for the Paris Hôtel de Ville. *Le départ pour Cythère*, *Chloe à la Vasque*; the Frieze of the Theatre of Morlaix, &c., are amongst his most conspicuous works of sculpture.

The artist engraved the new Cent for Indo-China, and the present bronze coins of the French Republic.



French 10 Centimes.

LIST OF STRUCK MEDALS

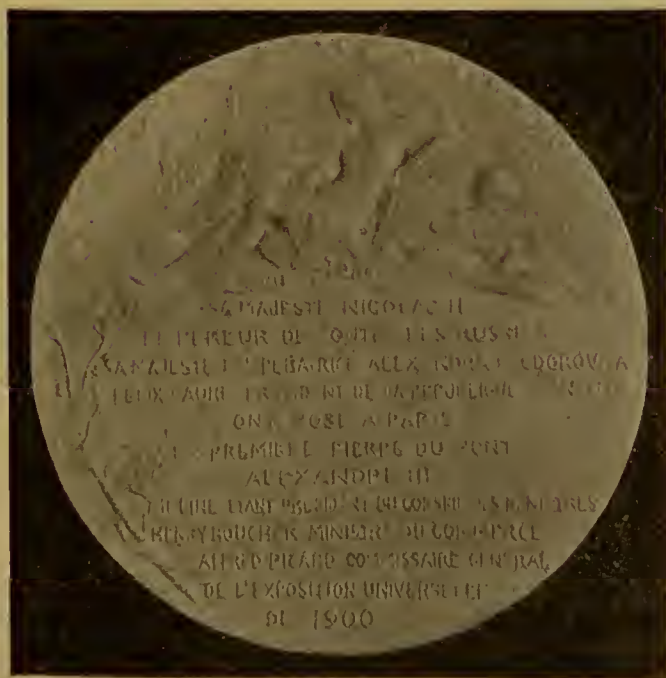
1877. M^{me} V. F. Dupuis; — Prize Medal for the School of Albert le Grand, at Arcueil; — 1878, Jules Cavelier, statuary; — Inauguration of St Joseph's Church at Paris; — 1879, Jules Grévy, President of the Republic; — The French Republic and the City of Paris; — Universal exhibition of 1878; — 1880. Municipal Council of Paris (3 types); — Art Exhibitions in the Country; — 1881. Th. Ballu, architect; — E. Guillaume, statuary; — Choral Competition of the City of Paris; — 1882. Loan of 1871 for the Liberation of the Territory; — Tribute of the City of Paris to Savorgnan de Brazza; — Jeton of the Society of Architects of the Aisne Departments; — 1883. Cardinal Bonnechose; — Public Assistance; — Expedition of the Talisman; — International Exhibition

at Amsterdam, 1883; — 1884. The Council of the Seine Arrondissement; — General Council of the Seine Département; — The Chamber of Deputies; — 1885, Horse Show; — The St Quentin Carabineers; — Award Medal of the Société des Artistes français; — Head of Ceres; — 1886. Tonkin War Medal; — 1887. Nicolas Leblanc, chemist; — 1888. Syndical Chamber of Mechanics, &c.; — 1889, Commemorative medal of the 1889 Universal Exhibition (2 var.); — Universal Exhibition of 1889; — The French Republic receiving the Argentine Republic at the Exhibition; — City of Paris; Centenary of 1789; — General Secretaryship of the Right in the Chamber of Deputies; — 1890. Centenary of the French Revolution; — Municipal Council of Paris; — Mining Company of Aniche; — 1891. Award Medal of the Exhibition of Quinto; — Head of the French Republic; — 1892. Award Medal of the Seine Department: 1. Music. 2. Agriculture. 3. Firemen, &c.; — 1893. Inauguration of Cardinal Bonnechose's Tomb; — Dahomey War Medal; — Fine-Art Academy at Philadelphia; — 1894. The French Alliance; — Award Medal of the Department of Seine-et-Oise; — 1895. P. Doumer. Finance Minister; — E. Vuillemin, engineer; — General Council of the Gironde; — 1896. Laying of the First Stone of the Alexander III Bridge at Paris (*illustrated*); — French League for Public Teaching; — French Automotor Car Club; — 1898. Henry Boucher, Minister of Commerce; — Universal Exhibition of 1900; — The Spring.

CAST MEDALS & PLAQUES

1870. Robinson; — 1871. Jouve; — 1873. Ch. Bayet, member of the Ecole d'Athènes; — L. Bernier, architect; — P. J. Blanc, painter; — Ch. L. F. Dutert, architect; — F. Lematte, painter; — H. Maréchal, composer; — Antonin Mercié, statuary; — L. Olivier-Merson, painter; — G. Salvayre, composer; — Chloé at the Fountain; — 1874. L. P. Boutelié, engraver; — Ernest Hébert, painter; — M^{me} A. Lematte; — M^{me} Maccarini; — A. Morot, painter; — A. Thomas, architect; — M^{me} X.; — 1875. Ch. P. Bellay, engraver; — G. Bloch; — Colignon; — F. Lematte, painter; — 1876. M^{me} de Brimont-Brissac; — J. B. Daniel-Dupuis, sculptor; — Elisée Dupuis, architect; — Etienne Dupuis, painter; — Ch. P. A., marquis de Franchieu, senator; — A. F. Sturel; — 1877. L. Cazalas, senator (3 var.); — J. C. Chaplain, medallist; — M^{lle} Demazures; — J. F. Ch. Dufay, senator; — M^{me} F. Dupuis; — Antoine Garnier-Pagès; — M^{me} M. A. H. Jacquemart; — Father Lacordaire; — A. E. Deloivre; — M^{me} M. C. Michaux; — Etienne L. Michaux; — A. J. Pastré; — M^{lle} D. M. Prigniet; — F. Ratisbonne; — 1878. P. J. Cavelier, sculptor;

— L. A. Danhauser, musician; — Father Alph. Alb. Houllès, Dominican; — J. Jamain; — M^{lle} A. M. Michaux; — A. N. L.

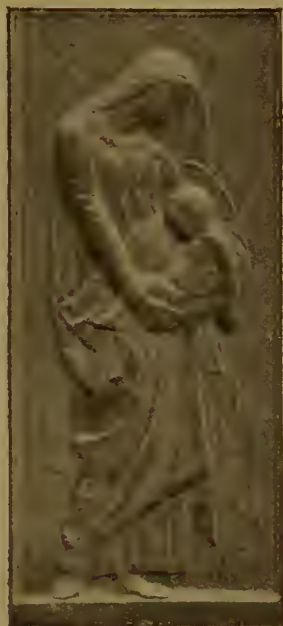


Laying of the First Stone of the Alexander III Bridge at Paris.

Michaux; — M^{lle} A. O. Pastré; — Inauguration of St Joseph's

Church at Paris; — 1879. Roger Ballu; — Ch. A. Carlier; — M^{me} Carlier; — Th. Charpentier, architect; — M^{me} Constantin; — L. Cosnard, Mayor of the XVIIth Arrondissement of Paris; — M^{me} E. Danhauser; — M^{me} Deloire; — M^{me} Henriette Dupuis; — Jules Grévy, President of the French Republic; — L. E. Hamel, Municipal councillor of Paris; — M^{me} de Heredia; — M^{lle} de Heredia; — J. A. Pephau; — Dr P. L. Quarante; — R. M. Romand; — N. H. Trianon, librarian of the Library of S^{te} Geneviève; — Ch. Trotin, engraver; — The French Republic and the City of Paris; — Art exhibitions in the Country; — 1880. General de Alta-Villa; — M^{me} Roger-Ballu; — A. Constantin; — G. de Douville-Maillefeu, deputy; — Ch. Duhamel; — S. de Heredia; — M^{me} M. M. Hess; — N. Prosper Larue, sculptor; — M^{me} Larue; — G. Linget, civil engineer; — R. de Montmeyan; — Alexis Pauraux; — A. Pephan; — M^{lle} Emma Picard; — Etienne Plou; — M^{me} L. E. Quarante; — E. A. Ph. Rigaud, member of the Paris Municipal Council; — A. R. Fr. Souviron; — Paris Municipal Council; — 1881. Zacharie Astruc, sculptor; — Th. Ballu, architect; — Dr A. Bernard; — M^{me} M. E. Cazalas; — P. A. Chapu; — O. Chéron; — Dr Paul Claparède; — J. Cosnard; — M^{me} J. Dupuis; — Dr Edouard Fieuzal; — E. Guillaume, member of the Institute; — Simon Hauser; — E. Rhein; — M^{me} Romand; — Choral Competition of the City of Paris; — 1882. J. Bozerian, senator; — A. Hauser, hydrographic engineer; — Dr A. Humbert; — E. Lisbonne, Director of Naval Constructions; — Abbé Anselme Miquel; — Charles Quentin; — A. Renaud (2 var.); — Romieu; — André Ruau; — Loan of 1871 for the Liberation of the Territory; — 1883. M^{me} A. Bernard; — Cardinal Bonnechose; — M^{me} E. A. Cosnard; — G. Duval, architect; — Fr. Hermel, engineer; — E. P. Tasset, medallist; — Public Assistance; — Expedition of the Talisman; — Victory (2 var.); — 1884. M^{me} Chatelin; — Dr J. B. Fonssagrives; — Fr. Hattat; — E. Monteil; — R. Odinet; — M^{me} Odinet; — General Council of the Seine Department; — Chamber of Deputies; — 1885. Th. Ballu, member of the Institute; — E. Dufour; — H. Guiraud; — Dr J. A. Laboulbène (2 var.); — H. Le Roux; — M^{me} Pastré; — C. Reeb; — M^{me} Louise Kuau; — Horse Show; — Award Medal of the Société des Artistes Français; — Ceres; — 1886. Ch. Beauquier, deputy; — E. Courbet; — Em. Durier; — M^{me} M. J. Durier; — J. Hachet-Souplet, architect; — Eugène Mouchon, medallist; — A. Pephau; — Ed. Prillieux, senator; — M^{me} M. Prillieux de Verneuil; — War Medal of Tonkin; — 1887. Albert Ballu, architect; — M^{me} Marguerite Ballu; — F. Barrias, statuary; — A. Bonhour; — M^{me} M. A. Cosnard; — G. E. Delabarre; — Charles Floquet, President of the Chamber of Deputies;

— Nicolas Leblanc, chemist; — H. Le Roux; — M^{me} Berthe Monteil; — André Ruau (2 var.); — 1888. E. Berthaut; — M^{me} A. Courbet; — M^{me} Delarue; — J. A. Dupont, engineer; — Em. Durier; — M^{me} H. Floquet (2 var.); — M^{me} L. Hamel; — Denis Papin; — J. L. André Ruau, Mint-master General; — M^{lle} M. Thomas; — 1889. Charles Beauquier, deputy; — M^{lle} Maria Deraismes; — E. Guillaume, member of the Institute; — Roger Marx; — Joseph Ruau; — Wisdom and Genius; — Fame; — Universal Exhibition of 1889 (2 var.); — The French and Argentine Republics; — General Secretaryship of the Right; — 1890. The Nest; — Dîner de la Marmite; — Centenary of the French Revolution; — Municipal Council of Paris; — Mining Company of Aniche; — Sainte-Barbe; — 1891. A. Alphandery; — H. F. Cabirau; — M^{me} L. Ducuing; — G. Eiffel; — M^{me} Berthe Pelletier; — M^{me} J. M. Ruau; — H. Seligmann; — P. Seligmann; — Quito Exhibition Medal; — Head of the French Republic; — 1892. L. E. Barrias, member of the Institute; — M^{me} J. Beauquier; — M^{me} V. F. Dupuis; — M^{me} J. Daniel-Dupuis; — M^{me} Marie-Hauser; — Roger Marx; — M. Monthiers; — G. Vautrey; — Marriage Medal (2 var.); — Drawing; — Science teaching Horticulture to Youth; — Menu of M. Daniel-Dupuis; — Prize Medals of the Seine Department; — 1893. P. J. Cavelier, member of the Institute; — J. H. Debrousse; — J. A. Déglise; — M^{lle} Maria Deraismes; — M^{me} Anna Feresse-Deraisme; — Jules Janssen, member of the Académie des Sciences; — B. E. Loviot, architect; — M^{me} M. Loviot; — M^{me} Cécile Seligmann; — Jacques Seligmann; — The Virgin; — Fine Art School of Philadelphia; — 1894. M^{lle} M. Alphandery; — M^{me} Camille Beurdeley; — M^{lle} C. M. Beurdeley; — A. Bonpaix; — G. Bozerian, deputy; — M^{lle} Lucie Bozerian; — M^{me} P. Canet; — M^{me} L. J. Déglise; — Marcel Dupuis; — A. Jacquet, member of the Institute; — M^{me} R. Laboulbène; — M^{lle} Anne Le Roux (2 var.); — M^{me} J. Thiébaud; — Menu; — French Alliance; — Prize Medal of the Department of Seine-et-Oise; — 1896. P. Doumer, Finance Minister; — E. Vuillemin, engineer; — Pietas; — General Council of the Gironde; — The Gironde; — 1896. F. V. Emmanuel Arago; — M^{lle} Berthe Dupuis; — M^{lle} Marie Anatole de la Forge; — Louis Loviot; — Reading; — Laying of the First



Madonna.

Stone of the Alexander III Bridge at Paris (2 var.); — French League of Education; — Automotor Car Club of France (2 var.); — 1897. H. Boucher, Minister of commerce; — A. Jacquet, member of the Institute; — A. Loreau, deputy; — 1898. Daniel Mourier; — M^{lle} Hélène Mourier; — E. Prillieux, senator; — Universal Exhibition of 1900; — Louis Loviot; — H. Boucher; — Electricity; — Marriage Medal; — 1899. Louis Ernest Barrias; — Horticulture; — In connection with this medal, M. Henri Frant says: "In M. Daniel-Dupuis we find great care for decorative effect, a happy variety of attitude and a vivid sense of humanity. *Magazine of Art*, June 1899, p. 374. — Madonna (*illustrated*).

M. Daniel-Dupuis has also engraved the new Cent for French Indo-China, 1896, and the new French 10, 5, 2 and 1 centime pieces.

The Cabinet des Médailles has added the following of his works to the National Collection in July 1899: Marriage Medal; — Madonna.

As an exponent of the new French Medalllic Art this great artist stands only second to such men as Chaplain and Roty, and in some of his beautiful works he has even rivalled them.

The "Revue encyclopédique Larousse" (23. December, 1899) offers the following remarks on Daniel-Dupuis: "Les historiens d'art classeront M. Daniel Dupuis immédiatement après MM. Chaplain et Roty; s'il n'a peut-être pas atteint dans ses portraits à la force de caractérisation du premier et dans ses compositions à la délicatesse émue de l'autre, une part capitale lui revient néanmoins dans la renaissance de la moderne médaille française. On doit à M. Daniel-Dupuis environ trois cent cinquante créations de glyptique, d'une invention élégante, d'une exécution aimable; selon la remarque de M. Roger Marx, 'la variété des groupements et des attitudes, l'aisance à bien remplir le champ, avertissent que l'on a affaire à une imagination particulièrement entendue au décoratif'. La ville de Blois possède, dans le musée installé au Château, la collection presque entière des médailles signées par son illustre enfant'.

BIBLIOGRAPHY. — F. Mazerolle, *J. B. Daniel-Dupuis. Catalogue de son Œuvre*, *Gazette numismatique française*, 1898. — R. Marx, *op. cit.*

DANIEL (*French*). Die-sinker of the first half of the present century. He engraved several medals to commemorate the Revolution of 1848, one of which was used as a ticket for the "Club de la montagne de Montmartre".

DANIEL, FRANÇOIS (*Swiss*). Mint-master at Geneva, in conjunction with Philibert Berthelier, *circa* 1552.

DANIEL, JOHANN DAVID (*Germ.*) Die-sinker at Stuttgart, *circa* 1694. His signature usually is I.D.D. He worked for Duke Eberhard Ludwig (1693-1733) and engraved some of the Thalers issued by that ruler.

DANIEL, ROLLAND (*French*). Jeton-engraver, mentioned in 1531 and 1533.

DANIEL, SAMUEL (*French*). Medallist, and Gem-engraver. Pupil of Dutertre; born at Versailles (Seine-et-Oise) in 1808. He engraved the private seals of Charles X, the Duke and Duchess of Angoulême and the Duchess de Berry.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DANIELL, W. (*Brit.*). Designer of the medal, cut by W. Wyon, and granted by the British Government for Services during the First Burmese War, 1824-1826. Daniell was a Royal Academician.

BIBLIOGRAPHY. — H. A. Grueber, *A Guide to the Exhibition of English Medals*, London, 1891.

DANILOFF, PAUL (*Russ.*). Mint-master at St Petersburg; signed his issues П. Δ.

DANJON, FRANÇOIS LÉON (*French*). Contemporary Medallist, and Gem-engraver, born at Paris. At the Salon of 1878, he exhibited a cameo-portrait of Robespierre, and others of Pierre Corneille, and Dante Alighieri; and in 1879 one of Saint Just.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DANNENBERG (*Germ.*). Die-sinker at Clausthal, 1789-1805. Signature : D.F.

DANNES, SIMON (*Germ.*). Mint-master at Schleiz, 1669-1675, and 1678-1680, also at Harzgerode, 1675-1676. His signature S.D. is found on Gulden of 1693 struck at Leipzig.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

DANNIES, SIEGMUND (*Germ.*). Warden of the Mint at Minden, 1682-1689, Mint-master at Stargard, 1689-1692, and Königsberg (Prussia), 1695-1697. He signed the coins issued under his direction S.D. or *S. D.*

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

DANNREUTHER, CHRISTOPH WILHELM (*Germ.*). Warden of the Nuremberg Mint, *circa* 1755.

DANSSE, JACQUES (*Swiss*). Mint-master at Geneva, from the 1st of March, 1610 to the 25th of February, 1612. His initial D appears on the coins.

BIBLIOGRAPHY. — Demole, *Histoire monétaire de Genève*, 1883.

DANTAN, ANTOINE LAURENT (*French*). Sculptor, born in 1798; pupil of Bosio and Brion. Besides a number of statues, busts, and bas-reliefs, he also executed some portrait medallions in clay of the celebrities of his age.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DANTAN, JEAN PIERRE (*French*), 1800-1869. Sculptor; pupil of Bosio. To him we owe some fine portrait medallions, such as those of Dr Marchesseaux, Auber, Meyerbeer, Verdi, Cherubini, Marquis and Marchioness of Turgot, &c. He is the author of a statue of Queen Victoria, in bronzed zinc, which was exhibited at the Crystal Palace, in 1851.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DANTZELL, JOSEPH (*French*). Medal-engraver, born at Lyons in 1805, died in Paris in 1877. One of his first works was the medal ordered from him by the city of Lyons in 1826 on the Rising of the Hellenes. He executed a number of portrait medallions and commemorative medals, amongst which the best known are : Comte de Montalembert, 1846; — Blaise Pascal, 1848; — Medal of the Society of the Friends of Arts at Lyons, 1851; — Jeton of the Academical Society of Architecture of Lyons, 1843; — Commemorative medal of the Revolution of 1848; — Patterns for the gold, silver and copper currency of the Second French Republic, 1848 (*one illustrated*); — Jean Warin; — Achille Leclère (after



Pattern Five Franc piece.

David d'Angers); — Expedition to Rome, 1849; — Visit of the Emperor and Empress to the Mint, 1854; — Commemorative medal of a new Issue of Bronze currency, 1855; — Building of the Halles Centrales at Paris, 1861; — Marriage of the Duke of Hamilton with Princess Mary of Baden; — Claude Martin, founder of the Ecole des sciences of Lyons, &c.

Larousse says : “ Dantzell était un talent sérieux, sobre, harmonieux. ”

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Dr F. P. Weber, *op. cit.* — Nouveau Dictionnaire Larousse.

DARBIGNY (*French*). Mint-master at the French Mint of Geneva, during the First Republic, *anni* VII to XII. His distinctive symbol is a lion.

DARBY (*Brit.*). Contemporary Die-sinker of Birmingham.

DARDEL (*French*). Medallist, who was residing at Paris in 1867.

DARGENT (*Belg.*). Die-sinker of Brussels; produced in 1847 some pattern 5 Franc pieces of Leopold I, with bust on Obv. and signature, and crowned shield of arms on R., date, and indication of value. He was still working in 1857. There is a Prize medal for Musical composition, engraved by him, in 1840.

BIBLIOGRAPHY. — P. Cuypers, *Notice sur les Monnaies belges frappées depuis 1832 jusqu'à 1850*, Revue de la numismatique belge, 1850. — Ch. Piot, *Catalogue du dépôt des Coins, Poinçons et Matrices appartenant à l'État*, Bruxelles, 1861.

DARIER, JEAN PIERRE LOUIS (*Swiss*), 1762, † 27th January 1825. Mint-master and contractor for the issue of currency. In 1794, he supplied the Genevese government with decimal coins; on the 22^d April 1796, he signed a contract for striking 1000 Fifteen Sol pieces, and on the 12th August of the same year an issue of Ecus.

DARIER, HENRI JOSEPH (*Swiss*), † 1867. Worked at the Geneva Mint.

DARIER, HUGUES (*Swiss*), 1739, † 25th July 1815; was employed at the Mint of Geneva.

DARIPPE, PIERRE ROMAIN (*French*). Mint-master at Bayonne, from the year XI of the first Republic to 1809; symbol, a tulip.

DARIPPE, P. F. BONIFACE (*French*). Mint-master at Bayonne, 1810-1828. The coins issued under him bear the same distinctive mark as his father's, a tulip.

DARLY, NICOLAS (*French*). Coin-engraver at the Mint of Amiens, 1593-1598.

DARLY, PIERRE (*French*). Coin-engraver at the Mint of Amiens, 1533-1593.

DARON. Fictitious Greek signature on modern gems. A sard of the Crozat collection, representing a head of Janus, is signed ΔAPON.

BIBLIOGRAPHY. — King, *op. cit.*

DARMAND, GILBERT, surnamed **L'ORPHELIN** (*French*). Son of Jean Darmand, and engraver at the Mint of Lyons; in 1659, he was sent to the Mint of Grenoble.

BIBLIOGRAPHY. — N. Rondot, *op. cit.*

DARMAND, JEAN, surnamed **L'ORPHELIN** (*French*). Engraver-general at the Paris Mint, 1630-1646. He acquired this office from the creditors of N. Briot, and ceded it in 1646 to Jean Warin. Two years later, he was entrusted to engrave for Queen Christina of Sweden a coin of the size of an écu, with bust of the Sovereign on obv. and legend : CRISTINA.D.G.SUECOR.GOTTOR.VAND.REGINA, and on R. the arms of Sweden, accompanied by the inscription : DE MONETA NOVA ARGENTEA REG.SUEC. Before 1630, he had already filled the post of Engraver at the Mint of Riom. His name should perhaps more correctly be spelt JEAN D'ARMAND.

BIBLIOGRAPHY. — A. Barre, *Graveurs généraux et particuliers des Monnaies de France*, Paris, 1867. — N. Rondot, *Les Graveurs de Lyon, Mâcon, 1897*.

DARWEN (*Brit.*). A clever modern forger of coins, who in 1847 was arrested at Birmingham, and condemned for having issued immense quantities of counterfeit Turkish piastres, amounting to about £ 100.000. He is said to have also struck spurious gold pagodas and other Eastern coins.

DASE, JOHANN (*Germ.*). Mint-master at Wismar, 1624-1647. His initials I D in monogram occur on the coins issued under him.

DASSIER, ANTOINE (*Swiss*). Son of Jean Dassier, the celebrated Medallist, whom he succeeded as Chief-engraver at the Mint of Geneva, 1764-1780. Antoine Dassier worked for a number of years with his father, and in conjunction with him issued the series of medals bearing the signature DASSIER ET FILS.

DASSIER, DOMAINE (*Swiss*). Father of Jean Dassier, and Chief-engraver at the Mint of Geneva from 1677 to 1720. The date of his birth is unknown; he died on December 11, 1719. This engraver is the author of some medallic works; the medal "dite de la Truite" has been ascribed to him by Dr Demole. One specimen of this medal realised 610 Marks at Frankfort-on-Main (October 1899).

BIBLIOGRAPHY. — H. Demole, *Histoire monétaire de Genève*, 1887.

DASSIER, JACQUES-ANTOINE (*Swiss*), 1715-1759. Son of Jean Dassier, is also a leading figure in the history of medallic art in the eighteenth century. He was born at Geneva in 1715, and learned the art of die-sinking under the celebrated goldsmith Germain of

Paris. He then visited Italy, and while at Rome, where he studied the works of his contemporaries, produced a fine portrait medal of Pope Clement XIII, and at Turin engraved the State Seals. In 1740, he came to London, and obtained in the following year the appointment of Assistant-engraver at the Royal Mint, a post which he held until 1745, when he returned to Geneva. Later on, he went to Russia, and after a three years' stay at St Petersburg, died at Copenhagen on his way back to Switzerland, or as some say, to England.

English collectors place in their medallic series the following medals of this artist : Martin Folkes, 1740 (this medal was intended to be one of a set consisting of thirteen medals of famous men living in England, *illustrated*) ; — Abraham de Moivre, 1741 ; —



Martin Folkes.

Alexander Pope, 1741 ; — Charles, Duke of Marlborough, 1742 ; — William Windham, 1742 ; — Archdeacon Brideoake, †, 19. March 1743 ; — John Campbell, second Duke of Argyle, † 3. Oct. 1743 ; — Philip Dormer Stanhope, fourth Earl of Chesterfield, 1743 ; — Robert Walpole, Earl of Oxford, 1744 ; — John Carteret, Earl Granville, 1744 ; — William Pulteney, Earl of Bath, 1744 ; — Sir John Barnard, 1744 ; — Robert Barker, 1744 ; — Sir Hans Sloane, Bart., 1744 ; — Edmund Halley, 1744 ; — Sir Andrew Fountaine, 1744 ; — The State of England, 1750 (*illustrated*) ; — Frederick, Prince of Wales ; — John, Duke of Montagu, &c.

Among the other medals engraved by J. A. Dassier, let us mention : Jean de Saconay ; — Pierre Corneille ; — Frederick the Great ; — Maurice, Duke of Saxony ; — Louis XV ; — Montes-

quieu (probably, the artist's master-piece); — Scipio Maffei; — Charles Emmanuel III; — Clement XIII; — Abraham de Moivre; — Elizabeth, Empress of Russia; — Count Schuwaloff, &c.

M. Fernand Mazerolle has given in the *Revue suisse de numismatique*, 1895, p. 96, an interesting account of the artist's interview with Montesquieu, who allowed him to engrave his medal, a favour which no one before had been granted. The great philosopher was taken unawares, but gave his permission in his customary graceful manner, with the flattering words: "Monsieur Dassier, je n'ai jamais voulu laisser faire mon portrait à personne. Latour et plusieurs autres peintres célèbres m'ont persécuté pour cela depuis longtemps. Mais ce que je n'ai pas fait pour eux, je le ferai pour vous. Je sais qu'on ne résiste pas au burin de Dassier, et même



The State of England in 1750.

qu'il y aurait plus d'orgueil à refuser votre proposition qu'il n'y en a à l'accepter."

J. A. Dassier contributed to his father's series of medals described in the pamphlet entitled: *Explication des médailles gravées par J. Dassier et par son fils, représentant une suite de sujets tirés de l'histoire romaine* (1778, in-8).

The dies of the Pistoles of Geneva, struck in 1770 and 1772 were engraved by Antoine Dassier, not Jacques Antoine, whereas those issued between 1752 and 1762 are the work of his father Jean Dassier.

BIBLIOGRAPHY. — Bolzenthall, *Kunstgeschichte der modernen Medaillen-Arbeit*, Berlin, 1840. — Franks and Grueber, *Medallic Illustrations of British History*, London, 1885. — Dr C. Reymond, *Pistoles de Genève de 35 Florins ou Pistoles de 10 Livres*, *Revue suisse de numismatique*, 1899. — L. Forrer, *Médailles anglaises gravées par des artistes suisses*, *Revue suisse de numismatique*, 1899.

DASSIER, JEAN (*Swiss*), 1676-1763. This celebrated Medallist was born at Geneva in 1676, where at an early age he practised diesinking under his father, Domaine Dassier, who was then Engraver of the coins at the Mint of Geneva. He continued his studies at Paris under Mauger and Roettiers, whose style he adopted for his own works. Having returned to Geneva, he was appointed Assistant-engraver at the Mint on the 23rd June, 1711, and on his father's death, in 1720, Chief-engraver to the Republic of Geneva. This post he held until his own death, on the 12th November, 1763, when he was succeeded by his son, Antoine Dassier. Bolzenthall mentions that Dassier's artistic career really began in 1820, his previous activity having been confined to assisting his father in cutting dies for the Genevese coinage. At about that date, he began his fine series of medallic portraits of the French Rulers, comprising 72 pieces, and his series of Reformers. In 1728 he came to England, and three years later issued a medallic series of English Sovereigns from William I to George II. An



Portrait Medalet of J. Dassier, by H. Bovy.

appointment at the Royal Mint was offered to him by Sir Andrew Fountaine, which he declined for some unknown reason. During a sojourn at Turin, in 1743, he executed a medal of King Charles Emmanuel of Sardinia and was presented with a valuable gift for his fine medal of Cardinal Fleury.

Jean Dassier may be termed one of the greatest of eighteenth century Medallists; with Hedlinger, he was Master of a school which is still in honour, although modern taste prefers the works of the Renaissance artists, whose realistic style is being revived.

There is no complete catalogue of Dassier's work; the following list will however give an idea of its extent :

SERIES OF REFORMERS : John Huss; — Hieronymus of Prague; — Martin Bucer; — Paul Fagius; — Martin Luther; — Philip Melanchton; — Thomas Cranmer; — Patrick Hamilton; — John Knox; — Hugo Latimer; — Nicholas Ridley; — John Wicliffe; — Theodorus Beza; — Heinrich Bullinger; — John Calvin; — Guillaume Farel; — Berthold Haller; — Joannes Oecolampadius;

— Pierre Viret; — Ulrich Zwingli; — Simon Grynaeus; — Wolfgang Musculus; — Joannes a Lasco; — Peter martyr. This series comprises twenty-four medals.

SERIES OF GENEVESE THEOLOGIANs : Bénédicte Pictet; — Theodorus Beza; — John Calvin; — John Clerc; — Louis Tronchin, &c.

SERIES OF KINGS AND QUEENS OF ENGLAND : Willam I the Conqueror; — Henry I; — Stephen; — Henry II; — Richard I; — John; — Henry III; — Edward I; — Edward II; — Edward III; — Richard II; — Henry IV; — Henry V; — Henry VI; — Edward IV; — Edward V; — Richard III; — Henry VII; — Henry VIII; — Edward VI; — Mary; — Elizabeth; — James I; — Charles I; — Cromwell; — Charles II; — James II; — William III; — Mary II; — Anne; — George I; — George II; — Carolina.

SERIES OF MEDALS ILLUSTRATING ROMAN HISTORY : (These were engraved by J. Dassier in conjunction with his son.) Romulus; — Rape of the Sabines; — Numa Pompilius; — The Horatii and Curiatii; — Submission of Alba; — The Oath of Brutus; — Brutus; — Heroism of Horatius Cocles and Mucius Scaevola; — Creation of the Tribunitian Power; — Coriolan; — The Fabii; — Laws of the Twelve Tables; — Cato Censorinus; — Generosity of Roman Ladies; — M. Furius Camilius; — Papirius and Manlius; — Valour of Decius and his Son; — Construction of Main Roads; — The Wars of Pyrrhus; — Majesty of the Senate; — Self-denial of Fabricius; — First Punic War; — Alliance with Hiero, Tyrant of Syracuse; — Regulus; — Second Punic War; — Wisdom of the Roman Senate; — Victories of Hannibal; — Marcellus; — Diligence of Claudius Nero; — Hannibal at the gates of Rome; — Hannibal; — Scipio Africanus; — Interview between Scipio and Hannibal; — Peace with Carthage; — Quintus Flaminius; — Conquest of Asia; — Exile of Scipio; — Triumph of L. Æmilius Paulus; — Third Punic War; — Sedition of the Gracchi; — Marius; — Marius at Carthage; — Sylla; — First Triumvirate between Pompeius, Caesar, and Crassus; — Pompey the Great; — Cicero; — End of Mithridates; — Exile and recall of Cicero; — Caesar crossing over the Rubico; — Caesar's Fortune; — Battle of Pharsala; — Caesar; — Death of Cato Uticensis; — Murder of Caesar; — Second Triumvirate between Octavianus, Marcus Antonius, and Lepidus; — Marc Antony and Cleopatra; — Augustus; — Agrippa and Mecœnas; — Virgil and Horace; — Ovid, Terentius, Catullus, Tibullus and Propertius; — Livy and Sallustus.

SERIES OF FRENCH CELEBRITIES : Antoine Arnauld; — J. G. de Balzac; — Claude Ballin; — Pierre Bayle; — Pomponne de Bellèvre; — Maximilien de Béthune, Duc de Sully; — Jérôme

Bignon ; — David Blondel ; — Samuel Bochart ; — Boileau-Despréaux ; — Israël Bouilleau ; — Louis de Bourbon, Prince de Condé ; — Jacques Callot ; — Nicolas de Catinat ; — Jean Claude ; — J. B. Colbert ; — Pierre Corneille ; — André Dacier ; — Madame Dacier ; — Dargenson ; — René Descartes ; — M^{me} Deshouillères ; — Dharcourt ; — Duquesne ; — Abraham de Fabert ; — Fabri de Peirese ; — Fénelon ; — Fléchier ; — Cardinal Fleury ; — Pierre Gassendi ; — Jean de Gassion ; — Antoine Godeau ; — A. de Harlay ; — Jean de La Fontaine ; — Guillaume de Lamoignon ; — D. F. de Lautrec ; — Charles Le Brun ; — Antoine Le Maistre ; — Louis XIV ; — Eustache Le Sueur ; — J. B. Lully ; — Henri de Lorraine ; — Mareschal de Luxembourg ; — François de Malherbe ; — Nicolas Mallebranche ; — P. de Marca ; — Papirius Masson ; — Cardinal Mazarin ; — François Mansart ; — G. Ménage ; — Claude

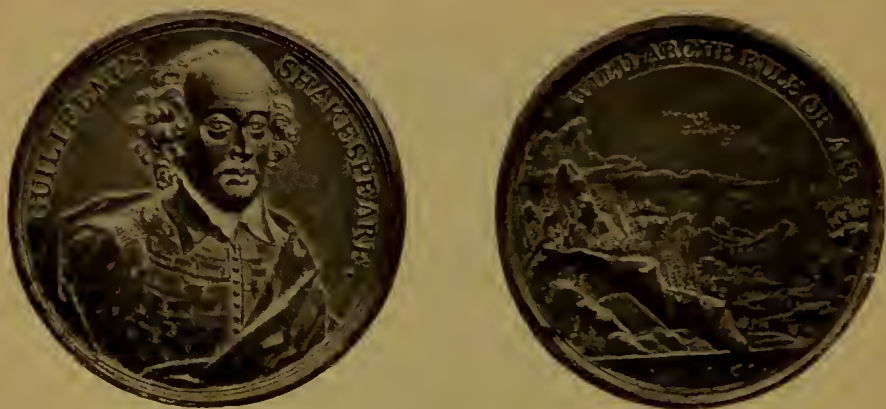


Second Centenary of the Reformation.

Berbier du Metz ; — J. B. Poquelin de Molière ; — Philippe, duc d'Orléans ; — Cardinal d'Ossat ; — Comte de Pagan ; — Blaise Pascal ; — Olivier Patru ; — Peirese ; — Denis Petau ; — Bénédic Pictet ; — Louis E. du Pin ; — Cardinal Richelieu ; — Nicolas Poussin ; — Abraham Du Quesnay ; — Philippe Quinault ; — Jean de la Quintinie ; — Jean Racine ; — Richelieu ; — J. F. Sarrazin ; — Pierre Segurier ; — M^{me} de Sévigné ; — Scevole de Sainte-Marthe ; — Jacques Sirmond ; — De Thou ; — Turenne ; — Jacques de Turreil ; — Jean Varin ; — Vincent Voiture ; — Adrien Valois. This series known under the name of "Gallerie métallique des grands hommes du siècle de Louis XIV" is the artist's most remarkable work, and comprises seventy-two medals.

MEDALS ILLUSTRATING THE HISTORY OF GENEVA : Second Centenary of the Reformation (2 types); — Restoration of Peace at Geneva (2 types).

SERIES OF FAMOUS MEN : Shakespeare. R. WILD ABOVE RULE OR ART (*illustrated*); — Francis Bacon, Lord Verulam; — John Selden; — John Milton; — Archbishop Tillotson; — Queen Anne and the Duke of Marlborough; — John Locke; — Queen Anne and Augustus III of Poland; — Duke of Marlborough; — Archbishop Wake; — Sir Isaac Newton; — Dr Samuel Clarke; — John Frederick Osterwald; — J. J. Burlamaqui; — King Charles Emmanuel of Sardinia; — Ferdinand VI of Spain; — Cardinal Fleury (5 types); — Frederick the Great; — Gutenberg; — William IV of Orange, stadtholder of the Netherlands; — Elizabeth Petrowna; — Maria Theresa; — Louis XV; — Peter the



Shakespeare Medal.

Great (2 types); — Louis Le Fort (2 var.); — Michel Turretini; — François Turretini; — J. M. Mazzuchelli; — Jean Alphonse Turretini; — Christian Wolf; — Cardinal Dubois; — Hugo Grotius; — Ant. Leger; — Jean Sigismond de Reinach, Bishop of Basle, 1740; — Charles William of Baden-Durlach, 1736; — Pierre de la Closure, 1739, etc.

SERIES OF FRENCH SOVEREIGNS (executed by Jean Dassier, during his sojourn at Paris, under the direction of M. de Launay. The Mint Catalogue erroneously attributes this series to T. Bernard). It comprises 72 types of Obv. and 4 of R., so that there probably exist 288 different specimens belonging to it : Pharamond; — Clodion; — Mérovée; — Childéric I; — Clovis I; — Thierry I; — Clodomir; — Childebert I; — Clotaire I; — Garibert; — Gontran; — Chilpéric I; — Clotaire II; — Dagobert I; — Clovis II; — Clotaire III; — Childeric II; — Thierry I; — Clovis III; —

Childebert II; — Dagobert II; — Chilperic II; — Clotaire IV; — Thierry II; — Childeric III; — Pepin; — Charlemagne; — Louis I; — Charles I; — Louis II; — Louis III; — Carloman; — Charles II; — Eudes; — Charles III; — Robert I; — Raoul; — Louis IV; — Lothaire; — Louis V; — Hugues Capet; — Robert II; — Henri I; — Philippe I; — Louis VI; — Louis VII; — Philippe II Auguste; — Louis VIII; — Louis IX; — Philippe III; — Philippe IV; — Louis X; — Jean I; — Philippe V; — Charles IV; — Philippe IV; — Jean II; — Charles V; — Charles VI; — Charles VII; — Louis XI; — Charles VIII; — Louis XII; — François I; — Henri II; — François II; — Charles IX; — Henri III; — Henri IV; — Louis XIII; — Louis XIV; — Louis XV.

Amongst other medals we have met by this artist are the following: Alliance of George I with the Emperor Charles VI, 1718; — Death of George I, 1727; — Prince Frederick created Prince of Wales, 1729; — Gerona taken by Louis XIV, 1711; — Presentation medal of the State of Berne (subject Androcles and the lion); — Sechzehner Pfennig of Berne. R. FELICTAS REIPUBLICÆ. Religion standing beside altar; — Prize medals for Diligence, 1711 and 1712 (engraved by Jean Dassier or his father, Domaine Dassier); — The Venedigli Society at Zurich, 1744; — Foundation of the City of Berne (2 types); — Second Centenary of the Reformation at Berne, 1728; — Schulrathspfennige of Berne, undated; — Merit Medals of Berne (several types); — Proclamation medal of Ferdinand VII of Spain, 1746 — Victories of Guadaloupe, Cape Breton, &c., 1760.

The coins of Geneva, struck during the long period of over fifty years, between 1711 and 1763 were mostly engraved by Jean Dassier; also those issued at Fribourg, from 1709 to 1717. The 10 and 20 Kreutzer pieces of Fribourg of 1709 and 1710 offer great resemblance to the 2 Sols of Geneva.

At the Cluny Museum, Paris, there is a plaque by Dassier, which has been described and illustrated by M. J. A. Blanchet. This artist has also engraved a number of watch-cases, several of which can be seen at the Musée des Arts Décoratifs of Geneva, and snuff-boxes, as well as other decorative articles in metal.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Franks and Grueber, *op. cit.* — L. Forrer, *Médailles anglaises, &c. loc. cit.* — *Explications des médailles gravées par J. Dassier et par son fils représentant une suite de sujets tirés de l'histoire romaine, &c.*, 1778.

DASSIGNES, C. (*Belg.*), also D'ASSIGNIES, Medallist, cited between 1618 to 1620. His signature appears on two medals of Prince Maurice of Nassau, the one with TANDEM SVRCVLVS ARBOR and two palm-branches on the R., and the other, with ARMATA NEQVITIA MERGITVR · 20 · FEBRV · 1620, and two ships on sail.

Pinchart mentions that amongst the murderers of the brothers De Witt on whom the vengeance of the people found vent, in 1672, appear the names of Gaspar de Mars, sculptor, and Corneille d'Assigny, engraver of armorial bearings; the latter may have been a relative of the medallist, if not the artist himself.

BIBLIOGRAPHY. — A. Pinchart, *Biographie des Graveurs belges*, Revue belge de Numismatique, 1885.

DASSONNEVILLE, LUCAS (*Belg.*). Goldsmith of Bruges, who was appointed Coin-engraver at the Mint of Arras, in 1581, by the Prince of Parma. A petition which he addressed to the Governor-general of the Netherlands to solicit the appointment, and bearing the date of 1573, is very interesting, and worth quoting: "A Son Excellence, remonstre en toute humilité Lucas d'Assonneville, orfevre de la ville de Bruges, que pour estre bon catholique et zéléteur de l'auctorité de Sa Majesté et de s'avoir mis en armes avecq aultres pour expulser les Ganthois et Escossois ennemys ayans surprins ladicte ville, il auroit par le magistrat esté saisy et peu de temps après banny d'icelle ville, tellement que passé deux ans il se soit réfugié avec sa femme et enfans en la ville de Lille, ayant abandonné pour le service de Dieu et de Sa Majesté le peu de bien que Dieu luy avoit laissé en ce monde; et afin qu'il puisse avoir cy-après quelque moïen de vivre et entretenir sa famille, se rethire vers Vostre Excellence, la suppliant bien humblement, ayant regard à ce que dessus, de luy octroyer l'office de tailleur de la monnoie de Flandres qui se doit establir dans la ville d'Arras, en quoy il espère que Vostre Excellence le trouvera idoine, &c."

BIBLIOGRAPHY. — A. Pinchart, *op. cit.*

DASTROS (*French*). Mint-master at Perpignan, year IV of the first French Republic; symbol, a bunch of grapes.

DATLER *vide* **DADLER, SEBASTIAN**.

DAUBENMEIER & CO (*Swiss*). A firm of die-sinkers at Zurich. They have engraved jetons of service for the Hotel Wanner (1896).

DAÜFLER, R. (*Germ.*). Die-sinker, who worked for the private Mint of J. J. Neuss at Augsburg, and signed several medals commemorating various events related to the history of Frankfort-on-Main. He worked *circa* 1846-1848. Some of the Bundestag *Denkmünzen* bear his signature.

DAUMAS, LOUIS-JOSEPH (*French*). Sculptor, born in 1801; pupil of David d'Angers. He has obtained celebrity by famous works of statuary and sculpture, and is also the author of a few portrait medallions, executed in the style of his master.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DAUMY (*French*). Mint-master at Toulouse, from 1804 to 1810; symbol, a hammer.

DAVALOS, A. (*Peruvian*). Medallist of the early part of the present century. A medal commemorating the Battle of Ayacucho, with bust of Simon Bolivar, 1824, bears his signature. Proclamation pieces of 1826 and 1839 also exist of this engraver who was employed at the Mint of Lima. *Vide* **NAVALOS**.

BIBLIOGRAPHY. — A. Rosa, *Monetario Americano*, 1892.

DAVAU, VICTOR (*French*). Contemporary Medallist, and Gem-engraver, born at Paris; pupil of Burty, Fromentin, Bissinger, and Gaillouette. The following are his best known works: Bacchanalia, cameo, 1875; — Dancing, cameo on precious stone, 1876; — Portrait of M. Diaz; — The Rape of Proserpina, sardonyx, 1877; — Bacchante, sardonyx, 1878; — Faun playing with Bacchante, sard., 1879; — Arms of France, gem on precious stones, 1880; — Cupid, sard., 1881; — Passez muscade, sard., 1882; — Love disarmed, cameo, 1882; &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DAVID, ADOLPHE (*French*). Gem-engraver and Medallist, born at Baugé (Maine-et-Loire), 1828, died at Paris in 1896; pupil of Jouffroy. At the Salon of 1857, he exhibited three portrait camei,



Apotheosis of Napoleon, by A. David.

and a fourth representing the Wreck of the *Medusa*, and in 1863, Pudicitia resisting Love; but the work which has rendered the name of the artist famous is the very large cameo — Apotheosis of Napoleon I — a sardonyx of 24 by 22 centimetres. It repro-

duces the ceiling painted by Ingres in 1854 in the grand reception room of the old Paris Hôtel de Ville; this beautiful piece of work was begun by the artist in 1861 and took thirteen years to complete.

The Luxembourg Museum possesses an onyx cameo by him with portrait of Victor Hugo, and the following gems are equally worthy of admiration : Daphnis, onyx cameo, 1875; — Phaeton leading the chariot of the Sun, cameo on sardonyx, 1876; — Ingres, jade; — Narcissus listening to the voice of Echo, cameo on cornelian, 1878; &c. In 1881, he produced a beautiful portrait medallion, which appears to be his last work on record.

BIBLIOGRAPHY. — E. Babelon, *La gravure en pierres fines*, Paris, 1894. — Chavignerie et Auvray, *op. cit.*

DAVID, ÉDOUARD (*French*). Contemporary sculptor and medallist, born at Paris. He is the author of a number of portrait-medallions which have met with success at the Salons, from 1875 to 1879.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DAVID, JACQUES-LOUIS (*French*), 1748-1825. The reformer of modern French painting, and one of the greatest artists of the end of the last century and beginning of the present. He was a pupil of Boucher, and studied also for five years at the French Academy in Rome, where he produced his first great picture, the "Plague of St Roch". Returning to France soon after, he was received with all possible honour, admitted to the Academy, lodged at the Louvre, and surrounded by a host of admirers and pupils. During a second sojourn in Italy, the painter carried out a grand work, the "Horatii", and for Louis XVI, the companion picture to it "Brutus". In 1790, he was called upon to record with his brush the famous meeting of the Jeu-de-Paume, and soon after elected to represent the City of Paris at the Convention. Once entangled in the Revolution, he shared in all the excesses of the regicide party, and lent his talent to the service and glorification of the bloody events of the First Republic.

On the 26th of October 1792, Louis David recommended in the following terms before the "Convention nationale" the striking of medals to commemorate the glorious events of his country : "Je désire que des médailles soient frappées pour tous les événements glorieux ou heureux déjà arrivés et qui arriveront à la République, et cela à l'imitation des Grecs et des Romains, qui, par leurs suites métalliques, ont non seulement donné la connaissance des événements remarquables, celle des grands hommes, mais encore celle du progrès de leur art." (*Gazette nationale*, 28. October 1792.)

After having taken up Robespierre's cause and been more than once imprisoned for political reasons, he returned to the exclusive exercise of his art. Under the Empire, he became the first painter of France, and glorified Napoleon by a large number of drawings, and paintings, representing him in all possible ways. His last great work was the celebrated picture of the "Thermopylæ". At the Restoration, David was banished from France, and his name struck off the rolls of the Institute, as a regicide. From 1815 to 1825, he resided at Brussels, and, adds one of his biographers, "the greatest consolation he experienced was the receipt from Paris of a medal struck in his honour by his former pupils and admirers."

David has exercised a vast influence upon medallic art, principally by reforming artistic taste in general, and also by taking under his protection Medallists, who, like P. J. David, Brenet, Droz, and many others, were trained in his school, and inspired by his compositions.

Some medals were executed from designs by the great painter, as Napoleon's passage over the St Bernard, by Andrieu.

BIBLIOGRAPHY. — *Imperial Dictionary*. — Chavignerie et Auvray, *op. cit.* — Bolzenthall, *op. cit.*

DAVID D'ANGERS, PIERRE JEAN (*French*). Sculptor and medallist, born at Angers in 1788, died at Paris, 6. Jan. 1856. His father was a wood sculptor of some merit, and from him, young David acquired the taste for the art which was to bring him so prominently before his countrymen. He learnt drawing under Delusse, and sculpture under the eminent statuary Roland in Paris. Obligated to work during the day to earn his daily bread, he used to devote the night hours to the pursuit of his favourite avocation. In 1810, he already obtained the second prize of the Ecole des Beaux-Arts for sculpture, and with the recommendation of his illustrious friend, the great painter, Louis David, he won the Prix de Rome in 1811 for his *Death of Epaminondas*.

He then made a stay in Italy and studied the art of Canova and Thorvaldsen, as well as the antique models, so profusely to be met with in Rome and Naples, and on his return, after a brief sojourn in London, he was ordered the statue of Condé, which greatly increased his reputation. The monument of Bonchamp, 1821, the bust of Fénelon, 1826, that of Henri II, 1827, were great successes for the artist, whom Charles X decorated with the Legion of Honour. In 1831, he married the grand-daughter of La Revellière-Lepeaux, and soon after he was entrusted with the execution of the frieze of the Pantheon. On various occasions, David was mixed up in the political events of his epoch, and only escaped death by fortuitous circumstances. The *coup d'état* of the 2. December 1852

found him a staunch Republican, and he was obliged to go into exile. To this cause, we must attribute his untimely end only three years later.

Few artists have produced so many works, and although our interest lies chiefly in his medallic productions, we cannot pass unnoticed the Monument to Botzaris, that to General Foy, the statues of Armand Carrel, Cuvier, Ambroise Paré, David de Pury, the tomb of the Comte de Bourche, which all betray personal ins-



Portrait of David d'Angers, from his Monument.

piration, and a thorough knowledge of antique art. He was a wonderful step ahead of the old school, which lacked the freedom of thought and execution so indispensable to the rendering of true beauty.

The following is an almost complete list of the medals and medallions executed by David d'Angers, arranged in their chronological order.

The great master was the first to revive the medallic art as understood in the fifteenth century, and to give to his portraits of

bronze, expression, reality and life. Of him could Victor Hugo truly say, in his *Feuilles d'Automne* :

Lorsqu'à tes yeux une pensée
Sous les traits d'un grand homme a lui,
Tu la fais bronze, elle est fixée,
Et les peuples disent : C'est lui !

and in *Les Rayons et les Ombres*, he adds :

Michel-Ange avait Rome, et David a Paris.

The great artist's "Galerie des Contemporains" was begun in 1827, but his earliest portrait medallions date from 1814.

1814. Herold (Ferdinand), 1793-1833, musician.

1815. Cecilia Odes..., a Roman princess (several varieties).

1817. Vadier, 1735-1828, politician.

1818. Abel de Pujol, 1785-1861, painter; — The same, and his wife; — Auguste Pajou, painter; — M^{lle} Desnoyers; — Eliza Frey.

1820. M^{me} Ingres.

1821. Crignier (Louis), painter.

1824. Bodin (Jean-François); — Proust (Louis), 1755-1826, chemist.

1825. Dupré, a friend of David d'Angers; — Ganne (Jean), do; — Maillard (René) do.

1826. Marshal Lefebvre; — Alexandre de Lameth, 1760-1827, politician; — Manuel (Jacques Antoine), 1775-1827, politician; Casimir Périer, 1777-1832, statesman (2 var.); — Baraguié; — Ingres; — Alexandre de Lameth.

1827. Rouget de Lisle, 1760-1836, author of the *Marseillaise*; — Gothier (L. Jérôme), 1746-1830, politician; — Keratry, 1769-1859, writer and politician; — Jourdan, 1762-1833, French marshal; — Granet, 1775-1849, painter; — Victor Pavie, poet.

1828. Prud'homme, 1732-1830, journalist; — Abbé Grégoire, 1750-1831; — Victor Hugo, 1802-1887, poet (several varieties); — Sainte-Beuve, 1804-1870, literary critic; — Alfred de Vigny, 1797-1863, poet; — Delphine Gay (M^{me} de Girardin), 1804-1855, poetess; — Mérimée (Prosper), 1803-1870, writer; — Thierry (Augustin), 1795-1856, historian; — Duménil (Constant), 1774-1860, naturalist; — Fabrier, 1782-1855, general; — Brunel (Marc Isambard), 1769-1849, engineer of the Thames tunnel; — Eugène Devéria, 1780-1865, painter; — Achille Devéria, 1800-1857, painter; — Laure Devéria, sister of the two preceding; — Céleste Motte (M^{me} Achille Devéria); — Schnetz (Jean-Victor), 1787-1870, painter; — Lamartine, 1792-1869, poet and politician.

1829. Victor Cousin, 1794-1867, philosopher; — Alexandre Dumas, 1803-1870, novelist; — Emile Deschamps, 1791-1870, poet; — Delacroix (Frédéric Victor Eugène), 1798-1863, painter; — M^{me} Haudebourt-Lescot; — M^{me} Victor Hugo; — Princess Salmdick, 1767-1845, poet; — Rossini, 1792-1868, Italian composer; Ampère, 1775-1836, mathematician; — Labbey de Pompières, 1751-1831, politician; — Delaure, 1755-1835, historian;



Portrait-medallion of Lamartine.

— O'Connor (Arthur), grandson of Condorcet; — Goethe, 1749-1832, German poet and philosopher; — Mickiewicz, 1798-1856, Polish poet; — Captain Franklin (John), 1786-1847, English naval officer; — Haudaudine (Pierre), 1756-1846, politician.

1830. Daunou, 1761-1840, politician; — Monge, 1746-1818, one of the founders of the Paris Ecole polytechnique; — Lamartine (*illustrated*); — Chateaubriand; — Sismondi, 1773-1842, historian; — George Sand, 1804-1876, novelist; — Roulin, 1796-1874, natu-

ralist; — Ballanche (Pierre-Simon), 1776-1847, philosopher; — Beranger, poet; — Couturier de Vienne, journalist; — Chevreul, 1786-1895, chemist; — Eynard (Jean-Gabriel), 1775-1843, orientalist; — M^{me} Belloc, the translator of Byron into French; — Taylor (Isidore Sévérin Juste, baron), 1788-1881, explorer, and writer; — Daunou; — Testutt de Tracy, 1754-1836, philosopher; — Lenormant (Charles), 1802-1859, archeologist and numismatist; — Gerando, 1772-1842, economist; — Géricault, 1791-1824, painter; — Gérard, 1770-1837, painter; — M^{lle} Georges, 1786-1867, dramatic actress; — Merlin de Thionville, 1762-1833, Governor of Mayence under the Revolution; — Merlin de Douai, 1754-1838, lawyer; — Marat, 1774-1794, demagogue; — Thi- baudeau, 1765-1854, politician; — Abbé de Pradt, 1759-1837, politician; — Sieyes, mayor of Paris; — Condorcet (M.), Ant. Nic. Caritat, marquis de), 1743-1794, philosopher; — M^{me} Con- dorcet O'Connor; — Panis, 1757-1832, politician; — Desge- nettes; — Hulin (Pierre Auguste, comte), 1758-1841, general, Governor of Paris; — Guizot, 1787-1874, deputy, minister, etc.; — La Fayette (2 var.); — Laffite, 1767-1844, politician; — Chau- velin, 1766-1832, politician; — Benjamin Constant, 1767-1830, writer; — Royer Collard, 1763-1845, politician; — Vogel de Vogelstein, 1788-1868, German painter; — Spontini, 1779-1851, Italian composer; — Lady Morgan; — Mrs Amelia Opie, 1769-1853, English novelist; — Stammann (Friedrich), German architect; — Acosta, colonel, and scholar (Republic of Santa-Fé); — Hahnemann, 1755-1843, physician, homeopath; — Santander, 1782-1840, first president of New Granada; — Colettis, 1784-1846, Greek statesman.

1831. Alfred de Musset, 1810-1857, poet; — Lamennais, 1782-1854, writer; — Etienne Geoffroy-Saint-Hilaire, 1772-1844, natu- ralist; — Edgar Quinet, 1803-1875, writer; — Charles Nodier, 1780-1844, writer; — M^{me} Saint-Elme, 1776-1845, authoress; — Boulay-Paty, 1804-1864, poet; — Casimir Delavigne; — Roche, 1801-1834, publicist; — Pigault-Lebrun, 1753-1835, novelist; — Theodore Pavie, born 1811, orientalist; — Proust; — Léon Cogniet, painter; — Levasseur de la Sarthe, 1747-1834, politician; — Kleber (general), 1753-1800; — Capt. Miel, 1777-1830; — General Condorcet-O'Connor; — J. A. Washington, an English- man (*vide* F. P. Weber, *Medals and Medallions*, &c.); — L. J. A. de Potter, 1786-1859, Belgian politician; — M^{me} de Potter; — Canus, 1789-1869, physician and painter; — Dannecher, 1759-1841, German sculptor; — Humboldt, 1769-1859, Prussian natu- ralist, astronomer, and traveller; — Klense, 1784-1864, Bavarian architect; — Dumont of Geneva; — Capt. Levy, American seaman; — Sir John Ross, 1777-1856, English admiral and explorer.

1832. Azaïs (P. Hyacinthe), 1766-1845, philosopher; — Leroux (Pierre), 1798-1871, philosopher; — M^{me} Voïart, 1786-1866, authoress; — Armand Carrel, 1800-1836, publicist; — Cormenin, 1785-1868, politician; — Jules Janin, 1804-1874, critic and novelist; — Jean de Bry, 1760-1843, politician; — Choudieu, 1761-1840, politician; — M^{me} Roland, 1754-1793, the revolutionary publicist; — Ferry (Gabriel), politician; — Boulay de la Meurthe; — Comte Réal, 1765-1834, politician; — Pasquier (Etienne, duc), 1767-1862, statesman; — Gros, artist; — Paul Delaroche, 1797-1856, painter; — Augustin (Jean-Baptiste), 1759-1832, painter in miniatures; — Drolling, 1785-1851, painter; — Bowring, 1792-1872, English diplomatist and writer; — Pentland (John), English naturalist; — William Edwards, 1777-1842, physician, economist, etc.; — Sir Sidney Smith, 1764-1840, English admiral; — Mina, 1781-1836, Spanish general.

1833. Augustin; — M^{me} David d'Angers; — Comte de Lasteyrie, 1759-1849, economist; — M^{me} de Lasteyrie; — A. de Gisors, 1796-1866, architect; — M^{me} de Gisors; — Arnault, 1766-1834, poet; — Auguste Barbier, born in 1805, poet; — Droz (Joseph), 1773-1850, philosopher; — Duvernoy, 1775-1855, naturalist; — Beyle (Henry), 1783-1842, novelist (Stendhal); — Barginet, novelist; — Savary (Julien), politician and writer; — Foucher (Paul), 1810-1875, poet; — Dupré (Augustin), 1748-1833, medallist; — M^{lle} Mars; — André Etienne, drummer of Arcole; — Roederer, 1754-1835, politician; — Sanquaire-Soulligné, 1766-1843, politician; — Bailleul, 1762-1843, publicist, etc.; — Charles Comte, 1782-1837, politician; — Baudin, 1784-1854, admiral; — Bérard, 1783-1859, politician; — Bronsted, born in 1781, a Danish antiquarian; — Candolle, 1778-1841, Genevese botanist; — Retsch (Moritz), 1779-1857, German painter; — Reinhard (Comte Charles Frédéric), 1761-1838, German statesman; — Naureuther, born in 1801, German painter; — Valdes, Spanish general.

1834. Condorcet; — Robert David d'Angers, junior; — Cuvier; — Michelet, 1798-1874, historian; — Cavaignac (Godefroy), 1798-1845, publicist; — Philippon, 1800-1862, draughtsman; — M^{me} Allart, novelist; — Richard (Louis), the caster of the series of medallions by David d'Angers; — Charlet, 1792-1848, painter; — Jullien de Paris, 1775-1848, publicist; — Barrère, 1755-1841, politician; — Lawey, 1766-1842, chief surgeon of the grande Armée; — Renoult, military surgeon; — Gouvion Saint-Cyr; — Morand (Comte L. L. Ch. A. A.), 1770-1835; — Caroline Murat, 1782-1839, ex-queen of Naples; — Ludwig Tieck; — Friedrich Tieck, 1776-1851, German sculptor; — Schelling, 1775-1854, German philosopher; — Friedrich, 1774-1840, German landscape painter; — Schinkel, 1781-1841, Prussian architect; — Rietschell,

1804-1861, Saxon sculptor; — Boettiger, 1760-1835, German antiquarian; — Brandt, 1789-1845, Neuchâtel medallist; — Blumenbach, 1752-1841, naturalist (several varieties); — Hummel, 1778-1837, German musician; — Lindman, 1780-1854, Saxon statesman and astronomer; — Haering, 1798-1843, German novelist and tragic author; — Chamisso, 1781-1836, German poet; — Muller, chancellor of the court of Weimar; — Coudray, architect; — Rivers (George Pitt), 1810-1866, English statesman; — John Wilkes, 1727-1797, English writer and politician.

1835. Ambroise Paré; — Marmier (Xavier), traveller, and writer; — Percier, 1764-1840, architect; — Corbière, 1793-1875, novelist; — Robespierre, 1759-1794, the Revolutionary leader; — Sergent-Marceau, 1751-1834, politician; — Oudot, 1760-1840, politician; — Rouget de Lisle; — Rauch; — Ramey, junior, 1796-1852, sculptor.

1836. Carnot, 1753-1823, statesman; — Pouqueville, 1770-1838, historian; — Billard; — Comte de Pastoret, 1791-1857, writer; — Sylvestre de Sacy, 1756-1838, orientalist; — Dulong, 1785-1838, chemist; — Laurent de Jussieu, 1748-1836, naturalist; — Henriquel-Dupont, engraver; — Depaulis, 1792-1867, medallist; — Lebreton, poet; — Pouqueville; — Kératry; — Thérèse Olivier; — Niemcewicz, 1757-1841, Polish poet and patriot; — Czartoryski (Prince Adam), 1770-1861, Polish statesman.

1837. General Bonaparte; — Talma; — Adrien Maillard, born in 1815, lawyer; — Taillandier, 1797-1870, lawyer; — Liebig, 1803-1873, German chemist; — Spurzheim, 1766-1833, German phrenologist; — Ludwig Boerne; — Baudissin, 1789-1866, translator of Shakespeare into German; — George Canning, 1770-1827, English statesman; — Alberto Nota, 1775-1847, Italian dramatic author.

Medallions executed before 1838. Auguste Jal and M^{me} Aspasia Jal; — Gay-Lussac, 1778-1850, chemist and physician; — Lesson, 1794-1849, traveller and naturalist; — Volney; — La Grange, 1738-1813, mathematician; — Lemerrier, 1772-1840, tragic author and novelist; — Lacépède; — Orfila (Matéo), 1787-1854; — Béclard; — Gustave Planche, 1808-1857, critic; — J. J. Ampère, 1800-1864, historian; — Senancourt, 1770-1846, moralist and writer; — Reynaud, 1806-1863, philosopher; — M^{me} d'Abrantès (duchesse d'), 1784-1836, novelist; — M^{me} Valdor, 1796-1871, poet; — M^{me} de Bruyères, poet; — Desalle, writer; — Milbert, lawyer; — Raoul (Max), critic; — La Revellière-Lepeaux; — Carnot; — Robespierre (young); — Le Bas, 1766-1794, politician; — Comte de Las Cases, 1766-1842, Napoleon's companion in exile at St Helena; — Duc de Bassano, 1763-1835, minister of Napoleon I; — Manuel; — Dupont de l'Eure, 1767-1855, politi-

cian; — Siméon, 1749-1842, politician; — Dupin, 1783-1865, politician; — Horace Vernet, 1789-1863, painter; — Ary Scheffer, 1795-1853, painter; — A. Johannot, 1800-1837, painter; — Alavoine, 1776-1834, architect; — Pemhaud, 1772-1832, architect; — Visconti; — Villemin, antiquarian; — M^{me} Pasta, 1798-1865, Italian actress and singer; — Lord Byron, 1788-1824; — Jeremiah Bentham; — Lady Somerville, English mathematician and astronomer; — Cooper; — C. Botta, 1766-1837, Italian historian; — Werner, 1763-1823, German poet.

1838. Ferdinand de Lasteyrie; — Hélène David d'Angers (at the age of nineteen months) sev. var.; — Serres, 1786-1866, professor of anthropology; — Raspail, born in 1794, physician, chemist, etc.; — Magendie, 1782-1855, physiologist; — Marquis de Pastoret, 1756-1840, minister of Justice under Louis XVI; — Meneval, 1778-1850, librarian of Napoleon I; — Langlois, numismatist; — Paul Huet, 1804-1869, painter; — J. Temple Leader, born 1810, Member of the English Parliament; — Monge; — Isidore Geoffroy Saint-Hilaire; — Lallemand, 1790-1853, physician; — Arago; — Thénard, 1777-1857, chemist; — Becquerel senior, chemist; — M^{me} Tastu, born in 1795, poetess; — M^{me} Récamier, 1777-1849; — Quatremère de Quincy, 1755-1849, antiquarian; — Poussin (Nicolas), 1594-1665, painter; — Godefroy, engraver; — Desnoyers, senior; — Desnoyers, 1779-1857, engraver; — Pallière, painter; — Louis Boulanger, 1806-1867, painter; — Collas, 1795-1859, engineer, inventor of the Collas process for reducing sculptures; — Lepelletier-Saint-Fargeau, 1763-1832, politician; — Ragmey, a judge under the Revolution; — Souberbielle, 1754-1848, politician; — Lefebvre; — Berzelius, Swedish chemist; — Bolivar, 1780-1830, the Liberator, founder of Bolivia.

1839. Deville (Jean-Achille), 1789-1875, archaeologist; — Poterlet (Hippolyte), painter; — Bory de Saint-Vincent, 1780-1846, naturalist; — André Chénier, poet; — Barthélemy, 1797-1867, poet; — M^{me} Desbordes-Valmore, 1786-1858, poet and novelist; — Bouchotte, 1754-1840, Minister of war under the First Republic; — Lechevallier; — Claudet, 1763-1810, statuary; — Lemot, 1771-1827, statuary; — Houdon, 1741-1828, statuary; — Flaxman (John), 1755-1826, English statuary; — Prieur-Duvernoy, 1763-1832, one of the founders of the Ecole polytechnique; — General Petit, 1772-1856, governor of the Invalides; — Gourgeaud, 1783-1852, companion in exile of Napoleon I; — Masséna, 1758-1817, marshal of France; — Suchet.

1840. Espercieux, 1760-1840, statuary; — Ambroise Paré; — Pariset, 1770-1847, scientist; — J. Dumas, born in 1800, chemist; — Letronne, 1797-1848, geographer, archeologist; — Burnouf, 1801-1852, orientalist; — Biot, 1774-1862, astronomer; — Duc de

Luynes, 1812-1867, antiquarian; — Berton, 1767-1844, composer; — Cherubini, 1760-1842, Italian composer; — Espercieux; — Fortoul (Hippolyte), 1811-1856, writer; — Ch. Didier, 1805-1864, writer; — Delange Saint-Cyr, 1766-1840, field marshal; — Travot; — Exelmans, 1775-1852, marshal of France; — Montholon, 1783-1850, general, and companion in exile of Napoleon I; — Grouchy; — Marshal Victor, 1766-1841, duke de Bellune; — Bertrand, 1773-1844, general, and companion in exile of Napoleon I; — Garnier-Pages senior, 1801-1841, politician; — Venedey (Jacob), German writer; — Dwernicki, 1779-1857, Polish general; — Boissy d'Anglas, 1756-1826, president of the *Convention nationale*; — Gohier; — La Tour d'Auvergne, 1743-1800, first grenadier of France; — Laplace (Marquis de), 1749-1827, geometer; — M^{me} Isidore Geoffroy Saint-Hilaire; — Broussais, 1772-1838, chief of the *Ecole physiologique*; — Puget, 1622-1694, statuary; — Moitte, 1747-1810, statuary; — Schlegel, 1767-1844, German poet, critic and linguist.

1841. Baron de Prony, 1755-1839, mathematician; — Pelouse, 1817-1876, chemist; — Civiale, 1792-1867, surgeon; — Elie de Beaumont, 1798-1874, geologist; — Granville, 1804-1847, painter.

1842. Marshal Soult, 1769-1851; — Dutrochet, 1776-1847, physician and naturalist; — Trélat (Ulysse), born in 1795, politician; — Magu; — P. Lebrun, 1785-1873, tragic writer; — Paul de Kock, 1794-1871, novelist; — Bosio, 1767-1843, statuary; — Louis David, 1748-1825, painter; — Auber, 1782-1870, composer; — Wilhelm (surnamed Bocquillon), 1779-1842, composer; — Lacroix (Sylvestre François), 1765-1843, mathematician; — M^{me} Arago, 1765-1845; — Monteil, 1769-1850, historian.

1843. Yves Bernard, 1752-1842, writer; — Poincot, 1777-1859, mathematician; — Lakanal; — Artaud de Montor, 1772-1869, antiquarian; — Brongniart, 1770-1847, geologist; — Boissonnade, 1774-1857, Hellenist; — Cauchy (Auguste Louis, baron), 1789-1857, mathematician; — Balzac, 1779-1850, novelist (several varieties); — Esquiros, 1811-1876, poet; — Louis Blanc, historian; — Scribe, 1791-1861, dramatic author; — Calamatta, 1802-1869, engraver; — Henri Lehmann, born in 1814, painter; — M^{me} Segalas, poet; — Comtesse de la Valette (several varieties); — Pepe, 1782-1856, Italian general.

1844. The four sergeants of La Rochelle; — Commemoration of the brothers Bandiera; — Marie-Joseph Chénier, poet; — Poney, born in 1821, poet; — Gigoux, born in 1806, painter; — Barbes, 1809-1870, politician; — Lelewel, 1787-1861, historian and numismatist.

1845. Marshal Ney, 1769-1815, medal with R. and medallion; — E. Geoffroy-Saint-Hilaire; — Lordat, 1773-1862, physiologist;

— Fresnel; — Roussin, 1781-1854, admiral; — Morel (Benjamin), politician; — Théophile Gauthier, 1808-1872, critic, novelist, &c.; — Isabey, Senior, 1764-1855, painter in miniatures; — Adèle Hugo; — M^{me} Fortoul; — Boyer (Jean-Pierre), 1776-1850, president of the republic of Haïti; — Carl Ritter, 1779-1859, Russian geographer and writer; — Lavoisier, 1743-1794, chemist; — Berthollet (Claude-Louis, comte), 1747-1832, chemist; — Dureau de la Malle, 1777-1859, poet; — Jean Reboul, 1796-1864, poet; — Raoul Rochette; — Dubos, physician; — M^{me} Camille Bodin (pseud. Jenny Bastide), novelist; — Guérin, 1774-1833, painter; — Prud'hon (Pierre-Paul), 1760-1823, painter (varieties with bust facing or in profile); — Cartellier, 1757-1831, statuary; — Roland, 1746-1816, sculptor; — Dupaty, 1771-1825, sculptor; — Julien (Pierre) 1731-1804, sculptor; — Leysener, 1728-1781, German sculptor; — Reboul de Pézénas, 1750-1839, geologist; — Cassanyes, politician; — Guyton de Monvaux, 1737-1816, politician; — Garat, 1749-1833, politician; — Camille Jordan; — Lætitia Bonaparte, 1750-1829, mother of Napoleon I; — Quetelet, 1796-1874, Belgian astronomer and chemist; — James Watt, 1736-1819, Scotch engineer.

1846. Armand Marrast, 1801-1852, journalist.

1847. Général d'Andigne; — Blainville, 1777-1840, naturalist; Sixdeniers (Alexandre Vincent), medal engraver; — Thoré, 1807-1869, critic; — Baronne de Forget.

1849. Saint Just.

1850. Wilhem; — Universal Suffrage (2 var.); — Mathieu de Dombasles, 1778-1843, agronomist; — Liberty (a medal for Poland); — Lalande, 1732-1807, astronomer; — Jomard, 1777-1862, geographer, traveller, &c.; — Couthon; — Eugène de Beauharnais, 1781-1824, viceroy of Italy; — M^{me} Carrier.

1851. Daniel O'Connor, † 1851, grandson of Condorcet; — Bernardin de Saint-Pierre; — Gerbert (Pope Sylvester II); — Hélène de la Valette.

1852. Canaris, 1792-1877, Greek admiral; — M^{me} Canaris; — The three Graces.

1853. Mrs Beecher Stowe, 1814-1872, American novelist; — Le Clère, 1785-1853, architect.

1854. Rosa Bonheur, 1823-1899, painter; — Manin (Daniel), 1804-1857, president of the Venetian Republic.

Undated Medallions, now in the Musée David. Victor Hugo. — Savigny, 1779-1861, naturalist; — Laromiguière, 1756-1837, philosopher; — Anquetil-Duperron, 1731-1805, orientalist; — Bichat; — Empress Joséphine, 1763-1814; — Callamare, 1769-1821, sculptor; — Dejoux, 1731-1816, sculptor; — Champin, 1796-1860, painter; — Rabeuf, 1763-1797, politician; — Rampon, 1759-1842,

general; — Robespierre (with laureate head); — Romme, 1750-1795, politician; — Labédoyère, 1786-1815, colonel; — Les Jumeaux de la Réole, 1760-1815; — Boulay-Paty, 1763-1830, lawyer; — Schiller, 1759-1805, German poet and historian; — Volta, 1745-1828, inventor of the Volta battery.

Undated Medallions, not in the Musée David. Henri de Latouche,



Portrait-medallion of George Canning.

1785-1855, poet; — Dureau de la Malle, 1742-1807, translator of Tacitus into French; — Poisson, 1781-1840, geometer; — M^{me} Visconti; — Germain Pilon, 1515-1590, sculptor; — Paganini; — Barras, 1765-1829, president of the Directoire; — Talot, politician; — La Fayette; — Choiseul, 1760-1838, governor of the Louvre; — Buonarroti, 1751-1837, politician; — Kosciusko, 1746-1816, Polish general; — Claudine Potocha.

Patterns for Medallions. Charbonier de la Guesnerie; — M^{lle} Marie Cornélie Falcon, public singer; — Garnier (Etienne

Barthélemy), painter; — Gastine (Civique de), publicist; — Huyot (Jean Nicholas), architect; — Meynier (Charles), painter; — Wains-Desfontaines, poet; and ninety others, unknown.

The best known in England of these medallions are those of Sir John Bowring, Sir M. I. Brunel, Lord Byron, George Canning (*illustrated*), John Flaxman, Sir John Franklin, Amelia Opie, George Pitt Rivers, Sir John Ross, Admiral Sir Sidney Smith, J. Temple Leader, James Watt, John Wilkes, John Pentland, Lady Sydney Morgan, Mary Someville, and James Aug. Washington, all mentioned by Dr F. P. Weber, who adds, that most of them “ were cast by L. Richard, “ and bear his signature on the back. L. Richard was the favourite “ founder and friend of David d’Angers, and there is a medallion “ portrait of him, signed “ David 1834 ”. Ferdinand Liard, so well “ known by his casts of early Italian medals in the South Kensington Museum and elsewhere, is the son-in-law of Richard, and “ cast the medallion of Darwin. F. Liard’s son, A. Liard, is now “ much employed by the Paris medallists ”.

David d’Angers, will remain a great figure in the History of Art of the *xixth* century. According to the judgment of a modern critic, he belongs especially to that school of sculpture that delights in blending the spirit of Greek Art with the forms required to give historical accuracy to the impersonations of our period. He has brought sculpture to be most useful to society at large, by modelling hundreds of medallions of the celebrated men of his age, in which he has not only attained a rare degree of external resemblance, but also succeeded in unmistakably fixing the most recondite features of character. He paved the way for the present French school of medallists whose fine works are attracting so much well-deserved attention. The celebrity of the great artist would be assured should we possess only his wonderful gallery of bronze portraits; these however form but a small portion of his work. Beautiful statues in marble and bronze, chiselled by that master-hand, may be admired in nearly every country; and he has, perhaps, not altogether without reason, been called the Phidias of modern times.

In a recent article, published in the *Revue de Paris* (May 1899) M. G. Lecomte has analysed the art of David d’Angers in such a masterly way, that we cannot omit reproducing here the few lines he has devoted to this artist: “ Certains critiques, un peu superficiels, répètent volontiers que les médaillons de David d’Angers influencèrent heureusement la glyptique. Il faut s’étendre. Si l’on veut dire que ces œuvres si belles de vérité, de profondeur, conseilèrent aux artistes l’observation pénétrante et le modelé hardi, on ne se trompe point. Les médaillons de David d’Angers sont de bon conseil, comme toutes les œuvres riches d’accent. Ils le furent surtout au temps de David d’Angers, alors que tant de graveurs en

médailles modelaient avec indécision, ne savaient pas exprimer l'intimité morale d'une physionomie.

“ David d'Angers, comme Rude, comme Barye, comme Carpeaux, donna à ses contemporains la grande leçon qui se dégage toujours des œuvres originales et fortes. Mais prétendre plus, serait commettre une erreur. Les qualités qui font si passionnants les médaillons de David, ne sont pas absolument celles qui conviennent à la gravure en médailles. On pourrait même dire qu'elles leur sont opposées. Ce que David d'Angers cherchait, c'était, par un modelé énergique jusqu'à la brutalité, l'accentuation violente du caractère, l'âpre mise des dominantes, en un mot l'effet.

“ Son modelé fougueux, tourmenté, avec ses creusements brusques, ses dures saillies, donnait à ses médaillons une lumière crue. Et l'on a des raisons de penser que l'art de la médaille s'accommoderait mal de ses trous d'ombre, de ses reliefs véhéments. La glyptique, qui veut la décision, n'admet guère l'empatement. Par leurs excavations et leurs aspérités, les médaillons de David d'Angers eussent réalisé des médailles expressives sans doute, mais dénuées du goût, de la simplicité, de l'harmonie sereine, qui sont indispensables dans cet art.

“ Et cela est si vrai que, lorsque David d'Angers voulut par hasard composer des médailles, il se soumit sans peine à des lois que son bel instinct lui révéla aussitôt. Au musée du Louvre, on en peut juger. Il nous a légué des médailles aussi vivantes que le furent ses médaillons, mais d'une simplicité plus calme. C'est aussi aigu, aussi pénétrant, mais la manière est toute différente. Si l'on regarde ses jolies médailles d'après des adolescents, des jeunes femmes, des enfants, son admirable portrait de Charles Percier, d'un caractère si accentué et pourtant traité avec tant de discrétion et de goût, sa médaille si bien composée des quatre sergents de La Rochelle, on voit comme aisément un créateur intelligent sait adapter sa vision aux exigences d'un art. Mais, en somme, David d'Angers a fait peu de médailles. C'est par ses médaillons, plus regardés et plus connus, qu'il est resté dans l'histoire de l'art.

“ Aussi nous semble-t-il un peu risqué de dire que David d'Angers révolutionna la glyptique. Il eut simplement l'influence incontestable qui appartient toujours aux maîtres, et que des sculpteurs comme Rude, Carpeaux et Rodin, par exemple, exercèrent de la même façon à des moments divers de ce siècle. Il n'y a pas d'analogie directe entre l'œuvre de David d'Angers et l'art si spécial de la gravure en médailles ”.

BIBLIOGRAPHY. — H. Jouin, *David d'Angers, sa vie et son œuvre*. — F. P. Weber, *Medals and Medallions of the XIX. Cent.*, 1894. — Roger Marx, *Les médailleurs français depuis 1789*, Paris, 1897. — Célestin Port, *Dictionnaire historique, &c. de Maine-et-Loire*. — François Grille, *Notice biographique sur David d'Angers*. — Adrien Maillard, *Etude*, &c. — P. Hawke, *Notice sur deux artistes angevins* (*Bulletin de la*

Société industrielle d'Angers). — Victor Pierre, *Un mot sur David d'Angers*. — F. Halévy, *Notice*. — Victor Pavie, *Goethe et David. Souvenirs d'un voyage à Weimar*. — *David d'Angers et ses relations littéraires*, publiées par H. Jouin. — Eug. Marc, *L'Œuvre de David d'Angers, croquis d'après nature*. — *Les Médallions de David d'Angers réunis et publiés par son fils*. — *Grande Encyclopédie*.

DAVIES, WILLIAM (*Brit.*). A Birmingham Die-sinker and Engraver of a number of English Eighteenth Century Provincial Tokens, such as those of James Powele, Abergavenny, 1795; — J. Allin, Birmingham, 1796; — Niblock and Hunter, Bristol, 1795; (2 var.); — Scottolo, Gatehouse, 1793; — D. J. Eaton, London, 1795; — Lowestoft, 1795; — J. Smith, Maidstone, 1795; — W. Draper, Maldon; — J. Powell, Monmouth, 1795; — Bissett and Son, Montrose, 1796; — J. and T. Cloakes, Tenterden, 1796; — D. and J. Boulter, Yarmouth, 1796, &c.

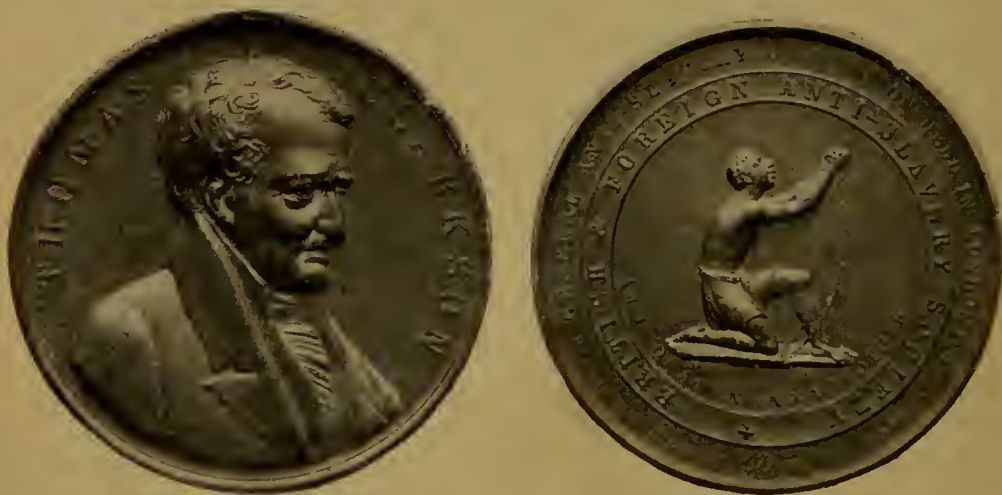
Some of these tokens are quite artistic productions.

BIBLIOGRAPHY. — W. J. Davis, *The Token Coinage of Warwickshire*, Birmingham, 1896. — Pye, *Provincial Copper Coins, &c.* London, n. d.

DAVINET (*French*). Die-sinker at Paris, *circa* 1837. He engraved a masonic prize medal for the Lodge "Asile du Sage" at Paris in that year.

BIBLIOGRAPHY. — Marvin, *Masonic Medals*, Boston, 1880.

DAVIS, JOSEPH (*Brit.*). A Birmingham Die-sinker of the second quarter of the nineteenth century; died about 1857. He is the issuer of the following medals: Chipping Norton Political Union, established 1831; — Return of Thomas Attwood to Birmingham



Thomas Clarkson, issued by J. Davis.

from London, 1832; — Sir Marc Isambard Brunel, Completion of the Thames Tunnel, 1842; — William Carey, Jubilee of the Baptist Mission, 1842 (2 types); — Temperance Badges, 1838; — Earl Grey; — Thomas Clarkson (*illustrated*); — The Duke of

Wellington, 1828; — Myles Coverdale; — Anniversary of the Birmingham Free Grammar School, 1852.

Early in the century, Joseph Davis was a gilt toy manufacturer in Great Charles St., Birmingham, and he appears to have entered into the business of a Die-engraver in the year 1828. He is described in the Post Office Directory of 1845 as Joseph Davis, 7 Clarence Row, Die-engraver to H. R. H. Prince Albert and H. R. H. the Duchess of Kent.

His Reform and Anti-slavery Medals are amongst the best of the time. He also executed a fine set of English Cathedral Medals.

In 1850 his name does not appear in the Directory, nor can any information be obtained, so far as to who was his successor. Mr. Grueber says that "he was not a Die-engraver himself, but merely struck medals from dies cut for him."

BIBLIOGRAPHY. — *Numismatic Chronicle*, 1887 and 1888. — Leroux, *Le Médailleur du Canada*, Montreal, 1892. — (Information kindly furnished by W. J. Davis Esq.). — Franks and Grueber, *Medallic Illustrations of British History*.

DAVIS W. J. (*Brit.*). A contemporary Numismatist and Author of a work on the "Token Coinage of Warwickshire", Birming-



Mr. W. J. Davis's New Year Token, 1900.

ham, 1896. He has issued an interesting token, engraved by Restall, to commemorate the New Year, 1900.

DAVISON, ALEXANDER (*Brit.*). The issuer of a medal, engraved by Küchler, on the Victory of the Nile, 1798; it bears a portrait-medallion of Nelson, and was granted to all those who partook in the engagement. The following extract from Tancred may prove of interest in connection with the issue of this medal: "The Battle of the Nile, which took place on the first and second of August, 1798, was one of Nelson's greatest victories. The Navy Gold Medal was given to the admirals and to captains who commanded ships, but junior officers and the men received no decoration from the King or Government. Mr. Davison, a personal friend of Nelson, feeling

that the brave men who had fought and conquered in this great naval battle should have some recognition in return for their gallant services, presented every man with a medal. Mr. Davison gave his medal in gold to Lord Nelson and post-captains; in silver to lieutenants; bronze-gilt to petty officers; and bronze to seamen and marines. ”

BIBLIOGRAPHY. Tancred, *Historical Record of Medals and Honorary Distinctions*, Spink and Son, London, 1891.

DAWBENEY, GILES, LORD (*Brit.*). Mint-master at London, in conjunction with Bartholomew Rede, goldsmith, from the 1st to the 5th years of Henry VII. In the first year of that reign, “ they were appointed joint masters and workers of the Mint, to coin pieces of the same description as had been coined under Edward IV; and in 1489 the same persons, Sir Giles having now become Lord Dawbeney, were ordered to make a new money of gold according to the print and form of a piece of lead annexed to the Letters Patent. The new money was to be of the standard fineness, to be double the weight of the ryal, and to be called the sovereign, and was to be current for 20 s. Out of every pound weight of gold to be coined in the Tower, two of these pieces, and no more, were to be made, unless the king should command the contrary. ”

BIBLIOGRAPHY. — Kenyon, *Gold Coins of England*, London, 1884, p. 74. — Ruding, *Annals of the Coinage of Great Britain and its Dependencies*, London, 1840.

DAWSON, EDITH (*Brit.*). Contemporary Chaser in copper and Medallist. In vol. XIII of “ The Studio ” a fine plaqueette by this artist and Mr Nelson Dawson is illustrated.

DAWSON, NELSON (*Brit.*). Contemporary Chaser in copper and Medallist. One of his latest works, executed in conjunction with Mrs Edith Dawson, a finely wrought plaqueette, is illustrated in vol. XIII of “ The Studio ”.

DAWSON, G. W. (*Canadian*). The issuer of a Montreal Universal Temperance Legion of Honour Badge, with bust of Queen Victoria, 1881.

BIBLIOGRAPHY. — Leroux, *Le Médaillier du Canada*, 1892.

DAY, DANIEL DE (*French*). Engraver at the Mint of Pau, 1657.

BIBLIOGRAPHY. — J. Adrien Blanchet, *Les Graveurs en Béarn*, Dax, 1888.

D. B. *Vide* **JUSTINUS DE BEYER**, Swiss Medallist, 1698-1738. (*suprà*, p. 83).

D. B. *Vide* **G. DE BACKER**, Medallist at Namur, 1711-1715 (*suprà*, p. 41).

D. B. F. or **D. B. F. W.** *Vide* **BECKER**, Medallist of Vienna, 1740-1745 (*suprà*, p. 65).

D. B. *Vide* **DANIEL BÖTTCHER**, Mint-master at Thorn, 1760-1763.

D. B. *Vide* **DAVID BEHRENS**, Mint-master at Rostock, 1762.

D. B. *Vide* **DUBOIS**, Coin-engraver, and Mint-master at Bremen, 1763-1797.

D. BA. *Vide* **G. DE BACKER**, Coin-engraver, and Mint-master at Bremen, 1763-1797. Schlickeysen-Pallmann mention this Medallist, but there seems to be a mistake as to the date and place of his activity. Probably this artist is G. de Backer of Namur.

D. C. L. *Vide* **DIETRICH CHRISTIAN LIEBST**, Mint-master at Altona, 1783-1786.

D. D. D. C. W. = **DAT DICAT DEDICAT CHR. WERMUTH.**

D. D. F. *Vide* **DAVID DETALLA**, Medallist of Geneva, 1814-1836.

D. di P. *Vide* **DOMENICO DI POLO**, Gem-engraver and Medallist of the second half of the sixteenth century.

D. D. V. M. = **DI DAC DEDICAT VALENTIN MALER.**

D. E. (Æ) Signature of some unknown German Medallist, who has engraved four beautiful medals of John the Constant and John Frederick, 1530; — Charles V and Isabella, 1533; — Stefan Schlick. R. Lorenz and Katharina Schlick, 1534; — and Philipp von Hessen, 1535.

BIBLIOGRAPHY. — Eriman, *Deutsche Medailleure*, Berlin, 1884.

DEADDA, BERNARD JACOB (*Austrian*). Mint-master at Kremnitz, circa 1718.

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten zu J. Newald's Publicationen über österreichische Münzprägungen im ersten Viertel des XVIII. Jahrhunderts*, Mittheilungen des Clubs der Münz- und Medaillen-Freunde in Wien, 1891.

DEBOIS, ELISEUS (*Bohem.*). Mint-master at Prague, 1630-1633. His distinctive symbol on the coins is a boar's head, within two crescents.

BIBLIOGRAPHY. — Max Donebauer, *Beschreibung der Sammlung Böhmischer Münzen und Medaillen*, Prag, 1888.

DEBUT, DIDIER (*French*). Sculptor, born at Moulins (Allier), 4th June, 1824. He was a pupil of David d'Angers, in imitation of whom he executed some portrait medallions; one was exhibited as

late as 1881 at the Paris Salon, and represents M. Dujarrier. This sculptor's bas-reliefs are exceptionally beautiful.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DECLERCQ, ALBERT (*French*). Contemporary sculptor, born at Boulogne s/ Mer. He is the author of some portrait medallions, exhibited at the Salons of 1874, 1876, 1881, and later; that of M. Poigné is deserving of especial notice.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DECORCHEMONT, LOUIS EMILE (*French*). Sculptor, born at St Pierre d'Antils (Eure). He also distinguished himself as a Medallist and Gem-engraver. Two camei bearing portraits of M. Laumonier, and M. Picard, are much admired. He was a pupil of Dumont and Millet.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DECOTTE (*French*). Director of the Paris Medal-Mint under Louis XVI.

DECOURCELLE, LOUIS ÉDOUARD (*French*). Sculptor and Die-sinker, born at Paris, 12th March, 1819. He engraved medals on the Promulgation of the Constitution, 12. November 1848, and to commemorate the National Guards of the Departments, &c. The following are also by this artist : Portrait of M. D..., 1851; — M^{lle} P. D., 1852; — M^{me} Ed. D., 1855; — Bronze medal of the Insurance Company *La Transatlantique*, 1861; — Prize Medal of Chimay College; — M^{me} L. C..., 1865; — M. E. D., 1866; — M. E. Adam, 1868, &c.

BIBLIOGRAPHY. — De Saulcy, *Souvenirs numismatiques de la Révolution de 1848*, Paris, 1848. — Chavignerie et Auvray, *op. cit.*

DE CURGY, JOHN (*Brit.*). Earl of Ulster, Sole Governor of Ireland, 1185-1189. He issued a series of Patrick Farthings, of the following description:

Patrick Farthing. Downpatrick. Obv. + PATRICII Cross pattée within circle. R. + DE DVNO (Downpatrick). Cross pattée with crescent in each angle. R. 5. Wt. 6 grs.

BIBLIOGRAPHY. — H. A. Grueber, *Handbook of the Coins of Great Britain and Ireland*, London, 1899.

DEDARDE, JACQUES (*Belg.*). Goldsmith, appointed in June 1385 to the post of Engraver of the coins at the Mint of Reckheim, by Henry, seigneur of Diepenbeke and Reckheim.

BIBLIOGRAPHY. — A. Pinchart, *Monnayage de l'atelier de Reckheim en 1385*, *Revue belge de Numismatique*, 1883.

DEDEKIND, BERNHARDT JOHANN (*Germ.*). Mint-master, and Die-sinker at Brunswick, 1723-1742; he afterwards worked at Copenhagen. His initials B.I.D. appear on coins and medals of Dukes Ludwig Rudolf, 1731-1735, Ferdinand Albrecht Junior, 1. March-2. Sept. 1735, and Carl I., 1735-1742. The following are not unfrequently to be met with: Commemorative medal of the Entry of Duke Ludwig Rudolf into Brunswick, 23. March 1731; — Half Thaler of same Duke, 1735; — Sterbe-Thaler of same date; — Memorial Medal of Antoinette Amalie, daughter of Duke Ludwig Rudolf, 1735; — Sterbe-Thaler of Duke Ferdinand Albrecht Junior (avar.); — Marriage Thaler and $\frac{1}{2}$ Thaler of Duke Carl I with Philippine Charlotte, Princess of Prussia, 1733; — Gulden of 1737, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Schlickeysen-Pallmann, *op. cit.* — *Reimmann Sale Catalogue*, 1892.

DEFAILLY, CHARLES (*Swiss*). Lithographer and engraver, residing at Geneva. He has edited a number of medals during the last few years, most of which were struck in Paris, and are the work of several engravers. The following pieces bearing his signature have come before our notice: Agricultural Exhibition at Bienne, 1890; — Swiss Federal Fête de gymnastique, 1891; — Cantonal Shooting Fête at Morges, 1891; — Vine-growers Fête at Vevey, 1891; — Unveiling of the Pestalozzi Monument at Yverdon, 1891; — Adrien Lachenal, 1892; — Soleure Musical Fête, 1893; — Geneva School Fête, 1893; — Zürich Cantonal Shooting Fête, 1893; — Federal Fête of the Grütli Society, Neuchâtel, 1893; — Cantonal Gymnastic Fête at Fleurier, 1893; — East Swiss Shooting Fête at Bienne, 1893; — Federal Fête of Officers at Chaux-de-Fonds, 1893; — Seventy-fifth Anniversary of the foundation of the Société de Zofingue, 1893; — Banquet of Sappers of the Fire Brigade at Geneva, 1893; — Temperance Fête at Sainte-Croix, 1894; — Life Saving Society Fête at Nyon, 1894; — School Fête at Geneva, 1894; — School Fête at Neuchâtel, 1894; — Cantonal Exhibition at Yverdon, 1894; — Cantonal Shooting Fête at Lausanne, 1894; — Meeting of the Musical Federation "Campagne" at Satigny, Geneva, 1894; — Musical Competition at Neuchâtel, 1894; — Thirtieth Anniversary of the Cæcilian Society of Geneva, 1894; — Military School at Bière, 1895; — Cantonal Gymnastic Fête at Vevey, 1895; — Cantonal Temperance Fête at Lausanne, 1895; — Inauguration of the Railway Line, Bière-Morges, 1895; — School Fête at Lausanne, 1895; — School Fête at Neuchâtel, 1895; — Shooting Fête at Rolle, 1895; — Manœuvres of the First Swiss Army Corps, 1895; — Inauguration of a Monument to William Tell at Altorf, 1895; — National Agricultural Exhibition at Berne,

1895; — Twenty-fifth Anniversary of the Italian Colony at Geneva, 1895; — Chs Defailly, jeton, 1896; — School Fête at Geneva, 1897; — Cantonal Temperance Fête at Bex, 1897; — Cantonal Choral Fête, at Le Locle, 1897; — Communal Fête, Faubourg St-Gervais, Geneva, 1897; — Cantonal Shooting Fête at Bienne, 1897; — Cantonal Shooting Fête at Olten, 1897; — 150th Anniversary of the Birth of Pestalozzi, 1896; — Cantonal Shooting Fête at Olten, 1896; — Swiss National Exhibition at Geneva, 1896, &c.

BIBLIOGRAPHY. — *Bulletin et Revue de la Société suisse de Numismatique*, 1890-1898.

DEFFAUX (*French*). Die-sinker of the second half of the present century. We have seen his signature on a jeton commemorating the 40th anniversary of the "Société des Incas" at Valenciennes.

DEFRADES (*Brit.*). Medallist in the employ of Mudie, *circa* 1817. A medal of that date, commemorating the Granting of a Constitution to the Ionian Islands by England, bears his signature. On obv. Britannia is seen seated to l., and the R. represents maidens dancing round a flag staff.

DEGAILLON, ANTOINE (*Swiss*). Assayer at the Mint of Geneva, 1587-1591; he probably was also employed to engrave coins.

DEGOOR, VAN (*Dutch*). Die-sinker of the beginning of the present century. There was a medal by him in the Thomsen Cabinet, 1869, commemorating the Swearing of fidelity by King William I. to the Constitution of the Netherlands, 1816.

DEGEORGE, CHARLES JEAN MARIE (*French*). Sculptor, and Medalist, born at Lyons, on the 31st of March 1837, died in Paris, in the early part of November, 1888. He was a pupil of Duret, Flandrin, Jouffroy, and Chabot. In 1866, he obtained the Grand Prix de Rome for a medal representing France protecting Algeria. Since that date, he exhibited at nearly every Salon. Besides a number of busts and other works of sculpture, the artist produced a series of medals which rank among the best of modern Masters. Such are: 1864, Portrait medallion of M. Léraud; — Portrait of a Lady; — 1866, Portrait of Baron T. de B***; — 1868, Head of Lysimachus; — 1876, Medal of the Chamber of Commerce of Bordeaux; — 1877, France enlightens and instructs her Children; — 1878, The Paris Universal Exhibition; — Commemorative Medal of the Building of the Church of St Pierre at Montrouge; — 1881, Henri Regnault, painter; — Medal of the Société des Amis des Arts of Lyons; — Award Medal for Horse Training Competitions; — Commemorative Medal struck in memory of the pupils of the Ecole des Beaux-Arts who lost

their lives during the Franco-German War, 1870-1871; — Aerial Communications during the War (*illustrated*); — Reward Medal for Services as to Lighthouses and Buoys; — Prize Medal for Music, &c. Several of these can be seen at the Luxembourg Museum at



Aerial Communications during the Franco-German War.

Paris, and are illustrated in M. Roger Marx's recent publication, *Les Médailleurs français contemporains*, H. Laurens, Paris, 1898.

M. Marx in an article which appeared in the "Studio" for October 1898, writes : " The work of the medallist was in due course endowed with feeling and grace and emotion by Chapu and

Degeorge, the latter a dreamy meditative poet, who came to a premature end in 1888.

“Degeorge”, writes M. G. Lecomte in “La Renaissance de la Médaille” (*Revue de Paris*, Mai 1899) “fut un sculpteur très doué qui fit de la gravure en médailles, et mourut non pas avant d’avoir donné sa mesure, car il la donna du premier coup, mais avant d’avoir réalisé tous les espoirs que, légitimement, on mettait en lui. Degeorge était un artiste passionné et fort. Il apporta dans la glyptique toutes les qualités qu’en d’autres travaux il avait déjà montrées. Le modelé de ses médailles est large, puissant, résolu. En même temps, Degeorge avait le sentiment très net des conditions particulières à son nouvel art. Ses médailles sont arrangées avec goût et, tout en étant d’une énergie expressive, restent simples. Sa médaille pour l’église de Saint-Pierre de Montrouge est très belle par l’équilibre, la multiplicité si simple, si juste des plans, l’entente architecturale, la répartition des lumières. La médaille frappée à la mémoire des élèves de l’École des Beaux-Arts, celle en souvenir de l’inauguration d’un phare, sont d’une émotion recueillie, d’une saisissante poésie, d’une sobre éloquence”.

His principal works of sculpture are : Bust of Bernardino Cenci (Luxembourg); — Young Florentine; — Young Venetian of the 15th century; — Aristoteles young (Luxemb.); — Bronze bust of Henri Regnault; — Statue of Hippolyte Flandrin; — Philibert Delorme; — Couston; — Gérard Audran, &c. He also executed the façade of the Court of the Bibliothèque Nationale.

A bust of Degeorge by St-Marceaux adorns his monument in Père-Lachaise cemetery.

Writing in *Art* (1885, p. 69), M. Maurice Albert, appreciates Degeorge in the following manner : “Si M. Degeorge a peu produit, la qualité du moins remplace la quantité; et bien peu, parmi nos graveurs, honorent autant que lui l’art français. Statuaire ou médailleur, M. Degeorge est à la fois un exécutant consciencieux et un poète délicat. Ses compositions sont toujours claires, simples, pleines de sentiment, et d’un dessin serré qui annonce de longues études, de fructueuses séances devant les chefs-d’œuvre des maîtres. Jusqu’à lui, les graveurs ne s’étaient guère mis en frais d’imagination pour les revers de leurs médailles; la face seule les préoccupait, les intéressait. Ils s’en remettaient, pour le reste, à l’inspiration du dernier moment. M. Degeorge, à l’exemple des anciens qui décoraient leurs revers de motifs toujours si curieux, jugea qu’une médaille était un tout, et qu’aucun travail ne devait paraître ingrat ou superflu à celui qui la composait. Aussi chercherait-on vainement dans l’œuvre de M. Degeorge une faiblesse, une défaillance quelconque. L’artiste ne s’arrête qu’après s’être convaincu qu’on ne peut aller plus loin. *Nec plus ultra* semble sa devise. Toujours à la

recherche du mieux, il tourne et retourne ses médailles avec la même patience que ses statues et ses reliefs, que ce fronton, par exemple, qu'il vient de terminer pour la Bibliothèque nationale. N'a-t-il pas dernièrement recommencé à ses frais, avec un désintéressement rare, une médaille terminée, et sur laquelle de nombreuses épreuves avaient été déjà frappées, parce qu'une idée meilleure lui était tout d'un coup venue.

“C'est à cette conscience, à cette *bonnêteté* artistique, unie à un talent hors ligne, que certaines œuvres de M. Degeorge doivent de pouvoir rivaliser avec quelques-unes des merveilles numismatiques de la Renaissance. La médaille de l'*Église de Montrouge* est du nombre. Avec quel extraordinaire talent de facture l'artiste a su reproduire l'intérieur du monument, d'un effet si naturel et si charmant ! Et ces deux petits génies, aux formes si vraies, aux mouvements si souples, qui tiennent le plan de la nouvelle église, ne descendent-ils pas en ligne directe de certains génies de Raphaël ? Ce sont les mêmes qualités de composition et de coloration, le même dessin serré, bien enveloppé, plein de saillie malgré peu de relief, qu'on remarque dans les deux médailles gravées pour la ville de Lyon, et dans quelques autres encore”.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — R. Marx, *Les Médailleurs français depuis 1789*, Paris, 1897. — R. Marx, *op. cit.* — L. Bénédite, *Catalogue du Musée du Luxembourg*, 1896. — *Grande Encyclopédie*.

DEGRAVE (*Belg.*). Medallist and Die-sinker. He engraved a medal with bust of Quintin Matsys, of Antwerp, 1450-1529.

BIBLIOGRAPHY. — Ch. Piot, *Coins, Poinçons et Matrices appartenant à l'État*, Bruxelles, 1861.

DEHONDT, *Vide HONDIUS, JOCUNDUS* *infrâ*.

DEHONT (*Belg.*). Engraver of the second quarter of the nineteenth century. In 1847, he submitted a pattern 5 Franc piece to the Brussels Mint, which however was not approved of.

BIBLIOGRAPHY. — Ch. Piot, *op. cit.*

DEI, MATHIEU (*Ital.*). Niello-engraver of the sixteenth century. By this artist are the following works : Christ on the cross ; — Conversion of St Paul, &c.

BIBLIOGRAPHY. — Duchesne, *Essai sur les nielles*, Paris, 1826.

DEICHMANN, ALEXANDER (*Russian*). Coin-engraver and Medallist at the Mint of Koliwan, 1818-1821. His signature is A. Δ.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

L. FORRER. — *Biographical Notices of Medallists*.

DEITENBACH (*Germ.*). Contemporary Sulptor and Medallist. We have seen his signature on a medal of Prof. Dr Koch of Berlin, 1890.

DEJOIE, JEAN. (*French*) Coin engraver, and Medallist who worked for the Republic of Haiti, 1820-1840. His signature is *J. D.* and sometimes **DEJOIE** in full. The currency issued by J. P. Boyer, President of the Republic of Haiti, was engraved by this artist, and consists of Gourdes, Half-Gourdes, Gourdins, Reals, Half-Reals, Two and One Centime pieces, of the years 15, 24, 25, 26, 27, 28, 29, 30, 31, and 37, of the Independence.



Gourde of J.-P. Boyer, An 26.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Ad. Weyl, *Die Jules Fonrobert'sche Sammlung überseeischer Münzen und Medaillen*, Berlin, 1878. — Rosa, *Monetario Americana*, Buenos Aires, 1892.

DEKIN, CLAIS (*Belg.*). In 1275, Margaret of Constantinople, farmed her Mints of Valenciennes and Alost for three years, to a citizen of Bruges, named Clais Dekin. This contract was renewed in 1277.

BIBLIOGRAPHY. — R. Serrure, *L'imitation des types monétaires flamands au moyen âge*, Bruxelles, 1899.

DELABARRE, JEAN (*French*). Goldsmith and Medallist of Lyons (. . 1545-1561). He is noted for having executed some fine pieces of jewellery (*ystoires*), and imitations or reproductions of antique coins (*antiques*), which were widely used at the time for the decoration of basins, ewers, goblets, &c. He was the maker of the jewels presented to Henry II and Catharine de' Medici by the authorities of the City of Lyons on the occasion of their visit in 1548.

BIBLIOGRAPHY. — N. Rondot, *Les Médailleurs lyonnais*, Mâcon, 1897.

DELACROIX, PIERRE (*French*). Engraver at the Mint of Nantes, 1653-1695.

DELAHAYE, or **DE LA HAYE, NICOLAS** (*French*). Goldsmith and Engraver, presumably the son of Simon Pierre De la Haye, was born between 1645 and 1654. Two painters of the same name and family, Corneille, and Simon De La Haye, flourished under Henry II and Louis XIV respectively. His usual signature is *De La Haye*, but it also appears as *Delabaie* or *D. L. H.* His death must have taken place soon after 1695, which is the last date occurring on his medals. Guiffrey in his biographical notice of the artist praises him for the number and importance of the orders that were entrusted to him.

In the *Comptes des Bâtiments du Roi*, we find payments were made to Delahaye for the following works : Medal of M^{me} la Duchesse de Fontanges, 1684; — Cessation of Hostilities, 1685; — The Rhine and Strassburg; — The Fosse^z jaunes (*sic*) Affair, 1685; — Aggrandizement of Paris; — Demolition of the Pyramid, 1686; — The Satellites of Saturn; — Sarrelouis; — Dunkirk, 1687; — Birth of the King; — Victory of Palermo, 1687; — The Port of Brest; — The ten Cities of Alsace; — The King of Poland's Reception in France, 1692, &c.

Other documents, in particular the engraver's receipts, furnish us with further information respecting the medals he executed : Dunkirk fortified, 1687; — Montméli^{an} taken; — Thionville taken; — Engagement of Altenheim, 1693; — Fortification of 150 Cities; — Death of the Queen Mother; — Lew^e taken; — Defeat of Comte du Marsin and Prince de Ligne; — Defeat of the Fleet off Smyrna, 1695; — Four Cities on the Rhine taken (signed *Delahaye f.*); — Pont-Royal (signed *Delabaie f.*); — Mons taken (signed *De La Haye*); — Acquisition of Dunkirk (signed *D. L. H.*); — Portrait of the King in armour; — Bust of the King in armour; — Bust of the King in mantle, &c.

It appears Delahaye was one of the artists most in requisition of the various medallists who were working at the time for the King at the Medal Mint in Paris. His work strongly resembles that of his predecessors and contemporaries who contributed to the Medallic History of Louis XIV, Bernard, Chéron, Le Blanc, &c.

BIBLIOGRAPHY. — J. J. Guiffrey, *La Monnaie des Médailles. Histoire métallique de Louis XV d'après les documents inédits des Archives nationales*, Revue numismatique, 1888.

DELAROCHE, PAUL (*French*). Painter, born at Paris, 17th of July 1797, died there, 4th of November 1856. He was a pupil of Gros. Although this celebrated artist never did medal work, his name may be mentioned here in connection with the numerous medalion portrait drawings which he produced, such as : Ch. Lenor-

mant; — J. J. Barre, the medallist (*illustrated*); — M^{me} la vicomtesse de Grouchy; — Auber, &c.



Portrait-medallion of J. J. Barre, the Medallist.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DELARUE (*French*). Sculptor and Medallist of the first half of the nineteenth century. We have seen his signature on a portrait-medallion of Dupin, the famous French lawyer, 1820.

DELARUE, BERNARD (*French*). Engraver at the Mint of Bayonne, 1550-1560.

DELARUE (*French*). A member of the Academy of Sciences and Arts of Lyons, *circa* 1848, who in that year executed a pattern for the billon coinage of the Second Republic, which however was not issued.

DELARUE, PIERRE (*French*). Engraver at the Mint of Bayonne, 1523-1550.

DELATTRE, THÉRÈSE (*French*). Sculptor and Medallist, residing at Paris. She is a pupil of Hegel, M^{me} Bertaux and Vasselot, At the

Salon of 1879, she exhibited a portrait-medallion in bronze of Dom Pedro II, Emperor of Brazil, a work which was much admired.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DELAUNAY, FRANÇOIS (*French*). Engraver at the Mint of Poitiers, 1610-1616.

DELAUNAY, JACQUES (*French*). Goldsmith and Coin-engraver, apparently at the Paris Mint. His death certificate reads thus : " Du Dimanche, 1^{er} febvrier. Convoy de 30 s. c. de Jacques Delaunay, vivant marchand orphèvre et lieutenant des monnoyes en la Monnoye de Paris du serment de France, près Rue des Fossés. Receu 40 livres 10 sols. "

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DELAUNAY, PIERRE (*French*). Engraver at the Mint of Poitiers, 1583-1610.

BIBLIOGRAPHY. — A. Barre, *Graveurs particuliers des Monnaies de France*, 1867.

DELAUNE, ESTIENNE (*French*). Engraver at the Paris Mint, 1552-1553. He was elected to the office on the 25th of April, 1552, in conjunction with Jehan Erondelle. Delaune at first exercised the trade of a goldsmith and modeller, and he is reckoned one of the most pleasing copper-plate engravers of the French Renaissance. Benvenuto Cellini's works seem to have inspired some of his earlier productions in chasing. He then gave himself up to engraving dies, and became one of the associates of Aubin Olivier, the inventor of the new process of coining by the mill. A number of drawings by the artist's hand of medals coins, jetons, seals, and jewels, are still preserved at the Bibliothèque Nationale, Paris. He was born *circa* 1528, and died in 1583 or thereabout.

BIBLIOGRAPHY. — A. Barre, *op. cit.* — Plon, *Benvenuto Cellini*, 1883. — G. Pawlowski, *E. Delaune*, Grande Encyclopédie, 1898.

DELBAUVE, LOUIS EMILE (*French*). Sculptor and Medallist, born at Contres (Loir-et-Cher), now residing at Paris. At the Salons of 1881, and 1882, he exhibited two portrait-medallions in bronze, which do great credit to the artist as fine examples of modelling.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DELBECQUE, HENRI ARCHANGE (*French*). Mint-master at Strassburg, 1861-1870, and Bordeaux, 1870 ; distinctive symbol, floreate cross.

BIBLIOGRAPHY. — Babelon, *Monnaie*, Grande Encyclopédie. 1898.

DELBRÜGGE, CORDT (CONRAD) (*Germ.*). Mint-master at Osnabrück, 1597-1615, Verden, 1621, and Celle, 1621-1622. His initials C. D. appear on the coins issued under him.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

DELETREZ, LOUIS ALEXIS JOSEPH (*French*). Sculptor and Medallist. Pupil of Lemaire, and Jouffroy; entered the École des Beaux-Arts in 1857; born at Orchies, 17. November 1841. In 1866, he exhibited at the Salon a portrait-medallion in bronze, which is the only medallic work by him of which we have found a record.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DELFINONE, CARLO DOMENICO (*Ital.*). Mint-master at Milan, 1729-1732, under the reign of Charles III of Spain, Duke of Milan.

BIBLIOGRAPHY. — F. and E. Gnechi, *Le Monete di Milano*, 1884.

DELHOMME, LÉON ALEXANDRE (*French*). Sculptor, born at Tournon (Ardèche) on the 21st of July, 1841. Pupil of A. Dumont and Fabisch. At the Salon of 1873 he exhibited a portrait-medallion in bronze of D^r A. Pellat, and there are also others.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DELLA ROBBIA *Vide* **ROBBIA**.

DELOGE (*French*). Sculptor and Medallist of the first half of the eighteenth century. His signature is found on a Prize medal of Queen Maria Leszczyńska.

BIBLIOGRAPHY. — Bolzenthall, *Skizzen zur Kunstgeschichte der modernen Medaillen Arbeit* (1429-1840), Berlin, 1840.

DELOR (*French*). Engraver of masonic badges and others. His signature appears on a masonic medal (struck like a coin of Toulouse) of the early part of the 19th century.

BIBLIOGRAPHIE. — Marvin, *Masonic Medals*, Boston, 1880.

DELORME, ABEL (*French*), Mint-master at Perpignan, from 1829 to 1837. His distinctive mark is a bunch of grapes.

DELORME, JEAN ANDRÉ (*French*). Sculptor, born at Sainte-Agathe-en-Donzy (Loire) on the 31st of January, 1829; pupil of Bonnassieux. Besides numerous works of sculpture, he has also exhibited several portrait-medallions at the Paris Salons since 1861. A stone statue of Boileau by this artist is to be seen at the Paris Hotel de Ville.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DELOYE, JEAN BAPTISTE GUSTAVE (*French*). Contemporary French Sculptor and Medallist, born at Sedan (Ardennes), 30 April 1838,

died in February 1899. Pupil of Jouffroy, Lemaire, and Dantan. A cast bronze portrait-medallion of the Princess of Wales was exhibited by him at the New Gallery, London, 1888, in a case containing others of his works. R. Marx, in his latest book on modern French Medallists illustrates six medals by Deloye, one of the finest being that bearing the portrait of Princess Galatro. With Rude, Carpeaux, Chapu, Cugnot, Legros, Cros, Allar, A. Charpentier, Ringel d'Illzbach, and others, he is one of those sculptors that have trod in the footsteps of the great master David d'Angers. Deloye's portrait-medallions are bold and graceful at the same time. His busts, statues, and other works of sculpture are held in very high esteem; the best known are : Psyche, Fortune, Summer, Autumn, Catherine the Great of Russia, Réjane, Littré, Hebe, Evohe, &c.

Deloye engraved the dies of the new coinage issued in 1898 by Johann II, Prince of Liechtenstein; the coinage consists of 1500 Twenty-Kronen pieces.

He was created a Knight of the Legion of Honour in 1892.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Dr F. P. Weber, *Medallions of the nineteenth century, relating to England, by foreign Artists*, London, 1898. — R. Marx, *Les Médailleurs français contemporains*, Paris, 1898.

DELPECH, JEAN (*French*). Contemporary Medallist, born at Banios (Hautes-Pyrénées), and pupil of Thomas, Chaplain, and Alphée Dubois. He has obtained the Second Prix de Rome, and has also been rewarded with a medal at the Salon des Beaux-Arts of Paris. He is the author of the following medals : H. M. Queen Victoria; — Montant, deputy; — Beethoven, a most artistic piece of work; — Horticulture (1899); — Armed Peace; — Study; — Music; — Idyl; — Horticultural Society of Paris Prize Medal; — Head of the Republic; — Various plaquettes, with head of Christ, the Virgin, Saints, &c.; one representing the Madonna is illustrated in *Les Médailleurs français contemporains*, Plate 30.

M. Delpech excels in producing fine patinas on gold ornaments, and imitates in this M. Legastelois and M. Dropsy, who have also directed their attention to reviving the mediæval jeweller's art.

BIBLIOGRAPHY. — (*Information privately communicated.*)

DELREÉ or DEL RÉE, NICOLAS (*Belg.*). Engraver of coins, born at Saint-Hubert (Luxemburg), pupil of the celebrated school of engraving of Vienna, and attached from 1783 to 1787 to the Brussels Mint, where he worked under Van Berckel. His signature on his works is usually *Delrée*.

BIBLIOGRAPHY. — *Revue belge de Numismatique*, 1889, pp. 383, 473; 1894, p. 402.

DELSARTE, MARIE ANNE ELISABETH (*French*). Contemporary Sculptor and Medallist, born at Paris; pupil of T. Robert-Fleury.

Amongst her best medallic works, we may mention the following portrait-medallions : M^{lle} Madeleine Del Sarte (Salon 1868); — François Del Sarte (1869); — Raymond Brucker (1870); — Portrait (1872); — M. Chamerovzow (1872); — François Del Sarte (1873); — Portrait (1874); — and others exhibited in 1876, 1877, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DEMAILLE, LOUIS COSME (*French*). Sculptor and Medallist; born at Gigondas (Vaucluse) on the 21st of March, 1837; pupil of Lecomte. From time to time he has exhibited at the Paris Salons portrait-medallions of various political and private persons, but he owes his reputation to the fine works of statuary and the numerous busts he has produced since 1863.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DEMAIRE, JOHN (*Brit.*). Engraver of coins at the Mint of London, under Henry VIII. Very little is known of this artist, who is not even mentioned in Walpole's *Anecdotes of Painting*. He is styled *Graver of the coining irons of gold and silver within England and Calais*.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage of Great Britain*, 1840.

DEMAREST (*Amer*). This name appears on a medal commemorating the Visit of the 7th Regiment N.G.S.N.Y. to Philadelphia, 1876.

DEMAY, PHILIBERT (*French*). Engraver of coins at the Mint of Dijon, *circa* 1515.

DEMETRIUS (*Greek or Roman*). Signature, probably a fictitious one, found on a sard representing Hercules strangling the Nemean lion, and on another, formerly in Baron von Schellersheim's collection, with a bull.

BIBLIOGRAPHY. — C. W. King, *Antique Gems*, London, 1860.

DEMOY, FRANÇOIS (*French*). Engraver and Medallist, who flourished under Francis I. There is a jeton of 1532 by him bearing the arms of the King.

BIBLIOGRAPHY. — A. Barre, *Graveurs en médailles de la Renaissance française*, *Annuaire de Numismatique*, 1867.

DEMOY, GUILLAUME (*French*). Engraver and Medallist, probably some relative of the last; he also worked in the first half of the sixteenth century. A jeton of 1523 was engraved by him for the Cardinal of Lorraine.

BIBLIOGRAPHY. — A. Barre, *l. c.*

DEMPHOR, JOSEPH (*Germ.*). Die-sinker at Fulda, 1816-1817. He is the author of a famine token of Frankfurt, 1816, on which his initials J.D. appear.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Paul Joseph u. E. Fellner, *Die Münzen von Frankfurt am Main*, 1896.

DÉNÉRIA, AMI (*Swiss*). Master of the Mint at Geneva, in conjunction with Daniel Sardes, from 1641 to 1643. The coins issued during these three years are signed DS or SD, **AD** or **AD**.

BIBLIOGRAPHY. — E. Demole, *Histoire monétaire de Genève de 1535 à 1792*, Genève, 1887.

DÉNÉRIA, AMI (*Swiss*). Engraver and Assayer at the Mint of Geneva, from the 26th of July, 1583, to the 19th of August, 1587.

BIBLIOGRAPHY. — E. Demole, *op. cit.*

DÉNÉRIA, ANDRÉ (*Swiss*). Engraver at the Mint of Geneva from 1579 to the 24th of July, 1583.

BIBLIOGRAPHY. — E. Demole, *op. cit.*

DENHOLME OF WESTHEILLS, SIR WILLIAM (*Scot.*). Master of the Mint at Edinburgh, under William III., 1694-1702. His name appears on documents quoted by Burns and Cochran-Patrick in connection with a proposal he made, following the proclamation of the 12th July 1695 by which the rates of the silver coins were to be raised, that the altered values should be placed upon the coins. This proposal was rejected.

During Denholme's tenure of office, the following denominations of coins were issued at the Edinburgh Mint : **℞**. Forty-shilling Pieces Scots, 1695, 1696, 1697, 1698, 1699 ; — Twenty-shilling Pieces Scots, 1695, 1696, 1697, 1698, 1699 ; — Ten-shilling Pieces Scots, 1695, 1696, 1697, 1698, 1699 ; — Five-shilling Pieces Scots, 1695, 1696, 1697, 1699, 1700, 1701, 1702 ; — **℥**. Twelve-Pound Piece Scots, 1701 ; — Six-Pound Piece Scots, 1701 ; — **Æ**. Bawbees, 1695, 1696, 1697 ; — Turners, 1695 (2 var.), 1696, 1697.

BIBLIOGRAPHY. — Edw. Burns, *The Coinage of Scotland*, Edinburgh, 1887.

DENIER, PHILIP JOHN (*Brit.*). Master of the London Mint, *anni* 30-34 of Edward III.

DENIS, CLAUDE (*French*). Master of the Mint at Gex, in conjunction with Benoît Doppes from 1584 to 1587, under Charles Emmanuel, Duke of Savoy. The information relative to this Mint is very scant. It was opened to take the place of that of Cornavin,

Geneva, but was only worked for three years. In 1601 the bailliwick of Gex was ceded to France.

BIBLIOGRAPHY. — Dr C. F. Trachsel, *L'Atelier monétaire de Gex*, Bulletin suisse de Numismatique, 1884.

DENON, DOMINIQUE VIVANT (*French*). Medallist, Engraver, Draughtsman, Archaeologist, and Writer, born at Chalon-sur-Saône on the 4th of January, 1747, died at Paris on the 27th of April, 1825. He was a member of the Institut de France, associate of the Academy of Dijon, Officer of the Legion of Honour, Knight of the Orders of Saint-Anne of Russia and of the Crown of Bavaria, and held in succession the posts of diplomatist, artist, and public admin-



Portrait medallion of Denon.

istrator. He took part in this expedition to Egypt under the First Consul, and on his return to Paris (1804) was appointed Director of the Museums, and of the Mint, an office which he filled up to 1815.

Under Louis XVI, this artist had already occupied the place of Keeper of the Medal Cabinet. He was one of the first to practise lithography; he has left three hundred and seventeen engravings, which may not as a whole be worthy of serious attention, except perhaps those after Rembrandt. Denon also made himself noted by various literary works, the last of which, a *History of Art*, he began after the return of the Bourbons, and left unfinished.

Napoleon raised him to the rank of a baron.

Nearly all the medals, forming the *Medallic History of Napoleon I*, which were struck at the Paris Medal Mint, and engraved by the artists Andrieu, Brenet, Droz, Dupré, Duvivier, Gatteaux, &c. bear Denon's signature; his bust appears on two or three of the earlier ones, commemorating his having taken part in the Egyptian expedition and subsequent election to the Directorship of the Mint. One of the pavilions of the Louvre bears his name.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — A. de la Fizelière, *L'œuvre originale de Vivant Denon*, Paris, 1872-1873. — J. Renouvier, *Histoire de l'Art pendant la Révolution*. — Roger-Portalis, *Les Dessinateurs d'illustrations au XVIII^e siècle*. — R. Marx, *Les Médailleurs français*, Paris, 1897. — *Nouveau Larousse illustré*.

DENTON (*Brit.*). Numismatist and Coin-dealer of the end of the eighteenth century. He issued medals by various engravers and advertisement tickets, one of which we illustrate.



DENZELI (*Ital.*). Contemporary Medallist. There is a portrait medal of Carl Marx, by this artist.

DEPAULIS, ALEXIS JOSEPH (*French*), 1792-1867. Medallist, born at Paris; pupil of Andrieu and Cartellier; entered the Ecole des Beaux-Arts on the 24th of August, 1813; obtained a second-class medal in 1827, and a first class in 1833; decorated with the Legion of Honour in 1834. Amongst the numerous medals exhibited by him at the Salons from 1819 to the year of his death, we may note the following: Louis XVIII; — Martin Luther, after Holbein; — Suger; — Ambroise Paré; — Jacques Amyot, 1819; — Prosper Jolyot de Crébillon, 1819; — Pierre Corneille, Fontenelle and Poussin; — Jean Fernel, 1822; — Antoine Arnault, 1817; — Birth of the Duke of Bordeaux (several types); — Inauguration of the Bridge of Livorno; — The Monument of Joan of Arc at Domrémy; — Discovery of the Venus of Milo; — The Statue of Louis XV at Reims; — The Bourbon Column at Boulogne; — Cadmus fighting with the serpent of the fountain of Circe; — Ancient Greek and Egyptian Monuments; — The Great Condé; — Constable Anne de Montmorency; — Bust of Louis XVIII; — Allegory to the Glory of the French Arms; — Christian Marriage;

— Bernard de Jussieu, 1823 ; — Jean Lerond d'Alembert, 1824 ; — J.-B. Colbert, 1826 ; — Accession of Charles X ; — Coronation of the King ; — Inauguration of the Palais de Justice at Orleans ; — The Barriers of Pantin and Rochechouart ; — The Advocates of the King's Privy Council ; — The Royal Printing House ; — Colbert ; — Kléber ; — Quatremère de Quincy ; — Bust of Charles X ; — The Greek and Egyptian Royal Museum ; — F.-J. Gosselin, 1829 ; — Accession of Louis-Philippe ; — Baron Lauguère ; — Inauguration of the Monument to Pierre Corneille, after the statue by David d'Angers ; — Foundation of the Versailles Museum ; — The Museum of Greek Antiquities ; — Exhibitions of 1834 and 1838 ; — Completion of the Paris Monuments ; — Louis-Philippe ; — Baron Silvestre de Sacy, 1838 ; — The Massin Institute ; — Arrival at Rouen of the Ashes of Napoleon I. ; — Journey of Prince Louis-Napoleon to the Southern Departments of France, 1852 ; — P. Bayard du Terrail, 1822 ; — Bourgelac, founder of Veterinary Schools ; — Dom Bernard de Monfaucon ; — Land and Sea Commerce ; — Bombardment of the Fort of St' Jean d'Ulloa (In connection with this medal, F. Mercey in an article of the *Revue des Deux Mondes*, 1852, "La Gravure en Médailles en France", makes the following comment, which seems worth noticing : " Cette médaille est de grand module, 72 millimètres. Cette dimension extrême, et qu'à notre avis l'art ne doit pas dépasser, est justifiée cette fois par la nature du sujet et par le système d'interprétation qu'avait adopté l'habile graveur. Comme M. Ingres en avait donné l'exemple dans sa composition de Napoléon passant le Rhin, Depaulis a combiné hardiment l'allégorie et la réalité. Sur le premier plan, nous voyons une frégate française toute grée, qui a mis en panne et qui s'apprête à foudroyer le château et la ville de Saint-Jean-d'Ulloa, figurés sur le second plan avec une exactitude qui n'enlève rien au pittoresque. A l'horizon, on aperçoit les sommets anguleux de la montagne qui domine la ville. Cette belle marine, exécutée sans maigreur et néanmoins avec une rare précision, car on peut compter les cordages et les embrasures du navire, est surmontée par une Victoire ailée, armée de la foudre, et portant le drapeau de la France. Le jet de cette figure est d'une grande énergie. On sent que rien ne peut lui résister, et qu'elle doit planter son étendard là où elle s'arrêtera. Au-dessus de la figure est inscrite la légende suivante : SUS GENTIUM ARMIS GALLICIS VINDICATUM. La tête du roi Louis-Philippe, gravée à la face, est d'un excellent travail. Cette médaille, commandée en 1837, n'a été achevée et frappée qu'en 1844, M. Depaulis, un de nos meilleurs graveurs, n'a qu'un seul défaut, c'est de se faire un peu attendre. C'est un de ces artistes auxquels Boileau n'eût pas eu besoin de recommander de se hâter lentement. ")

By Depaulis are also the medals commemorating the Battle of Isly, and the Funeral Ceremony of the 6th of July, 1848. He contributed to Mudie's Series of National Medals. R. N° 1. George III., 1817; — R. N° 32. Return of Napoleon, 1815; — Obv. N° 33. The British Army in the Netherlands, 1815; — R. N° 34. Charge of the British at Waterloo, 1815 (*illustrated*); — R. N° 40. The Ionian Islands, Constitution given by England; — English Attack on Antwerp, 1809 (probably executed in 1830); — Taking of Sebastopol, 1855. There also two or three medals by this artist in the Napoleonic series; such as : The Conquest of Illyria, 1809; — Chamber of Commerce of Carcassone; — The French Academy at Rome; — Orphanage of the Legion of Honour.

Marvin mention a masonic medal by Depaulis of the Scottish Lodge of the Scotch Olive (CXXV), and De Saulcy several medallic mementoes of the 1848 Revolution : Municipal Council of Amiens;



Charge of the British at Waterloo, 1815.

Reward for the citizens of Dieppe and Rouen who came to Paris to assist in restoring order; — Municipal Council of Paris; — Prize medal for the *Concours des chants patriotiques*.

The following medals we have also met of Depaulis : T. E. Mionnet, numismatist, 1829; — Martin Luther, 1821; — C. Dufresne Du Cange, 1849; — Erection of a statue to Pierre Corneille at Rouen, 1834; — Accession of Louis-Philippe, 1830; — The Boulogne Column, 1821; — Homage of the Courts of State to Charles X., 1824 (engraved in connection with Gayrard); — The Church of Saint-Vincent-de-Paul; — St-Michael-Hospital at Paris, 1826; — Monument to the memory of Louis XVI, 1826 (2 var.); &c.

Bolzenthall, who was writing *circa* 1840 says of the artist : “ Depaulis dürfte unter den lebenden Meistern in Frankreich als einer der fähigsten zu achten sein. ”

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — R. Marx, *Les Médailleurs français depuis*

1789, Paris, 1897. — F. Parkes Weber, *op. cit.* — Edwardes, *op. cit.* — *Mudie's National Medals.* — *Dictionnaire Larousse.* — *Grande Encyclopédie.* — *Numismatic Chronicle.* — Marvin, *Masonic Medals.* — De Saulcy, *Souvenirs numismatiques de la Révolution de 1848.* — Chavignerie et Auvray, *op. cit.*

DEPFERN, HEINRICH (*Germ.*). Mint-master at Wolfenbüttel, 1555-1593, Goslar, 1590, and Andreasberg, 1593. He died in 1612.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

DEPLECHIN, VALENTIN EUGÈNE (*French*). Contemporary Sculptor, born at Roubaix (Nord); pupil of the Academic Schools of Lille. At the Salon of 1877 he exhibited a bronze medallion entitled: "Un vieux de la Vieille." His works of sculpture are numerous and beautiful.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DEPREZ, FÉLIX (*Belg.*). Medallist and chaser, born at Liège in December 1802. In 1830 he engraved a medal on the political events of that date, with R. AUX BELGES 27 AOÛT 1830. In his later years, the artist devoted himself exclusively to trade.

BIBLIOGRAPHY. — Guioth, *Graveurs en médailles et monnaies*, Revue belge de numismatique, 1853.

DERICK, ANTHONIE (*Brit.*). Engraver at the London Mint under Edward VI. (anno 6), and from the second to the eighteenth year of Elizabeth. He is said to have succeeded Robert, on the latter's decease (*Harl. MSS.* n° 698, folio 51). In the same document, when the name of this engraver reappears under Elizabeth, it is spelt Anthony Derick.

During his tenure of office, important alterations were made in the currency, which had become so debased as to give rise to general discontent which found vent in the curious epigrams, printed *circa* 1562 and intended to throw ridicule upon the early coinage of Edward VI. Some are very amusing, as the following:

OF BRASSE. 8.

I perceive well now that brasse is waxen proude.
Because brasse so much with silver is aloude.
And being both ionde, sins they most by brasse stande,
That maketh brasse bolde, to stand on the upper hand. Sig 2. b.

OF TESTONS. 63.

Testons begone to Oxforde, God be their speede :
To studie in Brasen nose, there to proceede.

OF REDDE TESTONS. 63.

These Testons looke redde; how like you the same?
Tis a token of grace: they blushe for shame.

OF STAMPYNG. 65.

We stampe crabs, we stamp testons : which stamping doone,
 We stare uppon testons now beyond the moone.
 Which stampyng of testons brought it not some skill,
 Our staryng on testons could judge them but ill,
 But as the whot sunne melteth snowe away,
 So shall whotte fire melt colde testons, as folke say.
 We, for testons leanyng scoldyng and squaryng,
 And on testons leanyng stampyng and staryng. Sig. A a. iii.

OF BRASSE AND SILVER. 78.

Brasse hath beene alofte, with silver set up,
 Come down brasse and drink on an ashen cup.

Leaf after sig. A a. iii.

(From the 5th Hundred of Epigrams.)

OF SYLVER TO BE BORROWED. 3.

Hast thou any bowde sylver to lend me Ione?
 Nay; hast thou any broken sylver for me? none.
 Hast thou any clypt sylver? I had, but 'tis gone.
 Hast thou any crakt grote? crakt grote? nay, not one.
 No sylver, bowde, broken, clypt, crakt, nor cut,
 Hers a freend for freendshypt not worth a crakt nut. Sig. Cc.

SEEKING FOR A DWELLYNG PLACE. 51.

Still thou seekest for a quiet dwellyng place.
 What place for quietness hast thou now in chase?
 London Bridge. That's ill for thee for the water.

.....
 Silver-street : copper smiths in Silver-streete : fie.

Leaf. after sig. Cc. iii.

(From the 6th Hundred of Epigrams. John Heywoode's Woorkes.
 London, 1562.)

BIBLIOGRAPHY. — Ruding, *op. cit.*

DERLANGE, JEAN NICOLAS (*Belg.*). Goldsmith of Nancy, Copper plate and Medal-engraver. There are however only two medals known by this artist, of Stanislaus, dated 1762 and 1766.

BIBLIOGRAPHY. — Lepage, *Graveurs de Monnaies et Médailles des Ducs de Lorraine*, Nancy, 1875.

DERNBACH, BERNHARD (*Germ.*). Warden of the Mint of Frankfurt am Main, 1452-54. He coined Tournois, Englische, and Hellers, also Half Hellers or Hälblings. On some of these coins a α appears which Rüppell has taken to be the initial of Dernbach; it really stands for Conrad von Weinsberg, Mint-master, as the following record from a document of 1432 proves beyond doubt: "*Conrat herre zu Winsperg... möge Stempel schneiden lassen..., ond zu eyner*

differentie demselben keyserliche bilde zwischen den beyen ein α setzen.”

BIBLIOGRAPHY. — Paul Joseph u. Ed. Fellner, *Die Münzen von Frankfurt am Main*, Frankfurt a. M., 1896.

DEROSSI, GIOVANNI DOMENICO (*Ital.*). Mint-master at Passerano, 1581, and Dezana, 1586-1590. His initial D appears at the end of the legend on the coins of the rulers of Dezana.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

DERREMBUCH, BERNHARD (*Germ.*). Warden at the Mint of Frankfurt am Main, circa 1432-1442. On goldgulden of the Emperors Sigismund, Albrecht II., and Friedrich III., the initial D appears.

The above information is given by Schlickeysen-Pallmann; it is probably incorrect. *Vide DERNBACH* *suprà*.

DERRIÈRE, ANTOINE DE LA (*Belg.*). Mint-master at Tournai. By a commission dated, Brussels, 20th of August 1643, he was ordered to coin 9,000 marcs' worth of Patars and Double-Gros, and for the same value of Liards and Half Gros.

BIBLIOGRAPHY. — *Revue belge de numismatique*, 1881.

DERVIEUX, MICHEL (*French*). Forger of coins of the seventeenth century. We read the following note in the *Numismatic Chronicle*, 1843, p. 54: “Those who, after the Paduans, acquired the greatest notoriety in making false coins were: Michael Dervieux, who established himself at Florence, where he counterfeited all kinds of ancient coins and medals, but chiefly bronze medallions: these pieces, for the most part, are very thick and large, wide clefts are cut in the sides, and the types are too *couped*; Carteron in Holland; Cogornier at Lyons; the latter engraved coins of the tyrants who assumed the purple under the reign of Valerian and Gallienus. Laroche of Grenoble imitated a great number of the rare coins in the cabinet of Pellerin.”

BIBLIOGRAPHY. — *Num. Chron.*, 1843. — Barthélemy, *Numismatique ancienne*, Introd.

DESAIDE-ROQUELAY (*French*). Publisher of medals, circa 1855; resided at Paris, where the firm still exists, under the management of his son, M. Alphonse Desaide. Dr Weber mentions a medal commemorating the Taking of Sebastopol by the Allies, 1855, with the signature: DESAIDE ROQUELAY.

DESAIDE, ALPHONSE (*French*). Son of the above, and also Publisher of Medals, & residing at Paris. He styles himself “graveur en médailles” and cuts dies also. A large number of the best works of the modern French medallists have been published by him; Roty,

Pillet, Massoule, Perrot, &c., have worked for him. His specialities are Prize medals, Diplomas, Wreaths, Badges, Insignia, &c.

DE SAINTE-CROIX, J. MARIE (*French*). Master of the Mint at Perpignan, from the 5th year of the First French Republic to 1808. His distinctive mark is a bunch of grapes.

DE SAULLES, GEORGE WILLIAM (*Brit.*). Engraver at the Royal Mint, London. He was apprenticed to Joseph Moore of Birmingham, and later on worked for Mr Pinches, from whose employment he was called to the Mint by Sir E. Freemantle, late Deputy Master of the Mint. One of his best works is the Diamond Jubilee medal of Her Majesty the Queen, 1897. The Stokes Jubilee medal with portrait of Professor Gabriel Stokes of the Oxford University, 1899, is also well known. This artist is engaged on a series of medallic portrait pieces.

At the Royal Academy Exhibition of 1899, the following medals were exhibited by him: Portrait of a Lady; — Another, ditto; — Walter Langley, Esq.; — Sir W. C. Roberts-Austin; — Mrs. Eleanor Livia Langley; — Deputy Master of the Mint, Horace Seymour, Esq. C.B. — and at that of 1900: War Medals for East and Central Africa; Canada (Fenian Raids, 1886), and Sudan Campaign, 1898; — Portrait-medallion of Horace Seymour, Esq. C.B.; — Impression from the Great Seal, &c.

In a recent article of the *Magazine of Art* (February, 1900) Mr M. H. Spielmann, the well-known art-critic, mentions Mr. G. W. de Saulles in the following eulogistic terms: "This talented craftsman, who is the engraver at the Royal Mint, has done much good work in the feeling of the French school, and is not only a modeller and artist of exceptional gifts, but the most expert man in England, perhaps, in the use of the graver."

DE SAUSSURE, HENRY WILLIAM (*Amer.*). Director of the Philadelphia Mint, July to October, 1795.

BIBLIOGRAPHY. — *Illustrated History of the United States Mint*, 1892.

DESBOEUF, ANTOINE (*French*). Sculptor, Medallist, and Gem-engraver (1793-1862). Pupil of Cartelier and Jeuffroy. His productions in sculpture and medals are very numerous. The latter illustrate the history of Louis XVIII, Charles X, Louis-Philippe, and Napoleon III. He also largely contributed to the Medallic Gallery of Celebrated Frenchmen. In 1814 he was rewarded with the First Prize for gem-engraving, and he obtained, a little later, the title of Gem-engraver to the Duke of Angoulême. In 1851 he was decorated with the Legion of Honour.

The following are his best known medallic works, which were nearly all executed before 1830, after which date the artist seems to

have given himself up almost entirely to sculpture : Napoleon I ; — The City of Paris welcomes Louis XVIII, 1814 ; — Monument to De Sèze ; — J. Carron ; — Pierre Fermat, 1822 ; — Turgot, 1821 ; — Warrior seizing arms on the Altar of *Patria* ; — Henri de la Rochejacquelin ; — L. de la Rochejacquelin, 1824 ; — Baptism of the Duke of Bordeaux, 1821 ; — M^{me} L. S., &c. There is a fine cameo by him with portrait of Louis XVIII, and others of less importance, being portraits of political and private persons of the First Empire and Restoration periods.

Desboeufs is better known as a sculptor ; his principal works are : Cariatis, 1827 ; — Rest, 1834 ; — Isabella II, 1835 ; — Psyche abandoned by Hymen, 1845 ; — Pandora, 1853 ; — Pleasure, 1861. Some busts by him of Charles of Orleans, Maria Theresa, Lesage, and St Bernard are exhibited at Versailles ; others are to be seen at the Luxembourg Museum.

The artist is represented by several medals in the English Series : William Shakespeare, 1818(?) ; — Coronation of George IV, 1821 ; — Queen Caroline on her trial, 1820 ; — Lord Exmouth, 1816, created Viscount after his bombardment of Algiers. The two last are signed A.D., and as Dr Weber mentions, may perhaps be the work of Desboeufs, though possibly of Durand.

In 1848, Desboeufs competed for the engraving of the coinage of the Second Republic, and submitted patterns to the Mint for the 20, and 5 Francs, and 10 Centimes.



Pattern 5 Franc piece, 1848.

Under Napoleon III, the artist executed a medal with bust of the Emperor, and gems with the same portrait.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.* — Dr F. P. Weber, *op. cit.* — De Saulcy, *Souvenirs numismatiques*, &c. — Babelon, *Pierres gravées*. — Bolzenthall, *op. cit.* — Chavignerie et Auvray, *op. cit.* — *Grande Encyclopédie*. — *Grand Dictionnaire Larousse*. — R. Marx, *Les Médailleurs français*, Paris, 1897.

DESBOIS, JULES (*French*). Contemporary Sculptor, born at Parçay (Maine-et-Loire) on the 21. December, 1851. He has obtained

at the Salon des Champs-Élysées a Third Class medal for his statue Orpheus, a Second Class for Othryades, and a First Class medal for Acis. In 1890 he separated from the "Société des Champs-Élysées" to found the "Société du Champ-de-Mars". This artist is mentioned by M. Roger Marx as one of the sculptors whose art comes nearest medal-engraving on account of the use he has made of this special kind of sculpture in the decoration of numerous pewter articles, some of which are exhibited at the Luxembourg Museum : Dishes decorated with Charybdis, Leda, Eve, Siren and Rocks, Water-Lilies ; — Small pitchers, Temptation, Fauns ; — Candlestick, Bed-time, &c.

Desbois decorated the façade of the Bourse du Travail, Central Dome, 1889 Exhibition, a work for which he was created a Knight of the Legion of Honour. His group, Death ; marble statue, Leda ; and wooden statue, Misery, were purchased by the French Government ; the latter can be seen at the Musée Galliera, and the Leda at the Luxembourg.

On Plate 22 of M. Marx's latest work, *Les Médailleurs français contemporains* a plaque by Desbois is illustrated (n° 7) and represents Temptation.

One of his latest works, "La Vague", is a charming composition.

BIBLIOGRAPHY. — R. Marx, *Les Médailleurs français*, Paris, 1897. — (*Information privately obtained.*)

DESBORDES, ABRAHAM (*French*). Engraver at the Mint of La Rochelle, 1605-1632.

DESBORDES, JEAN (*French*). Engraver at the Mint of La Rochelle, 1602-1605. Probably a relative of the last.

DESCA, EDMOND (*French*). Contemporary Sculptor, born at Vic-en-Bigorre (Hautes-Pyrénées) ; pupil of Jouffroy. In 1881, he obtained a Third-class medal. There are portrait medallions by this artist ; amongst others, one of Colonel Beaulieu.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DESCHAMPS, LÉON (*French*). Contemporary Sculptor and Medallist, born at Paris. Pupil of Dumont, Thomas, Hippolyte Moreau and L. Delhomme. He also studied at the Ecole des Beaux Arts and in various industrial and artistic centres. He is now Professor at the "Ecole supérieure professionnelle Estienne". Since 1887, he has been exhibiting every year at the "Salon des Champs-Élysées". Amongst his most noteworthy productions, we may mention : 1889, Bust of Paul Bert ; — Portrait-medallion of a gentleman ; — 1891, Decorative statue, Harvesting ; — Bas-relief and Plaquette, Renée (*illustrated*) ; — 1892, Statue of a child ; — 1893, Commemorative panel (for the City of Paris) ; — 1894, Statuette, Japanese

dancing girl; — Medallion of Duard, artist of the Odeon Theatre; — Medallion of M. Ernest Massen, professor; — Medallion of Vitelet, painter; — 1895, Bust of female Harvester; — Industry, bronze



Le Lys or Renée, Plaquette by Deschamps.

medallion; — 1896, Portrait-medallion of a Child; — 1897, Portrait-medallion of M. Charles Lesage; — Plaquettes and medals : Lily; — Truth; — Science; — Jehan Fouquet; — Robert Estienne; — Henri Estienne; — Dreams; — Industry; — Old Age; —


Victor Trichard; — M. Hennet; — M. P. Frayssinet (For these medals the artist was rewarded with a Second-class Medal at the Salon des Champs-Élysées; they were purchased by the City of Paris, and some are to be seen at the Galliera Museum, and others at the Mint-Museum); — 1898, Large medallion representing the Comptroller-general of the Army, Audenard d'Alançon, and his wife; — 1899, *La Science topographique*; — *La Vérité dans les Arts et dans les Sciences*; — Obv. Gutenberg Medal; — Portrait of a Child; — *Le jeune Dauphin*, &c.

Amongst other works belonging to private persons are: Medallion of M. Maurel; — Bas-relief representing Hercules smothering Antaeus; — Statuettes of Minerva and Mercury; — Bas-relief, *The Arts*; — Medallion of Léon Delhomme; — Herodotus and the Muses; — Bust of a child; — *Misery*; &c.

Two of M. Deschamps' medals: Jean Fouquet, and Robert Estienne are illustrated in M. R. Marx, "*Les Médailleurs français contemporains*," Plate 29, nos 10, and 12.

At the Paris Universal Exhibition, 1900, this artist who ranks foremost amongst modern medallists has exhibited 16 medals and plaquettes.

BIBLIOGRAPHY. — (*Information privately obtained.*) — *Die Moderne Médaille*, May 1900, p. 30.

DESCHLER, JOACHIM (*Germ.*). A Nuremberg Architect and Medalist of the sixteenth century. He was born *circa* 1500, is mentioned as Court-architect in Vienna about 1564, and died in 1571. The following medals are by this artist: Emperor Ferdinand I and consort Empress Anna, 1548 (Cast and chased); — Another, undated, R. Maximilian II and Maria; — Another, medallion in stone, 1561; — Archduke Maximilian, 1548 (chased); — Emperor Maximilian II and consort Empress Maria, 1548 (Cast and chased). *Conf.* , *suprà*, p. 318.

BIBLIOGRAPHY. — Domanig, *Porträtmedaillen des Erzhauses Oesterreichs*, Wien, 1897.

DESCHLER (*Germ.*). Die-sinker of Berlin. He was working *circa* 1870.

DESCLOS, FRANÇOIS AUGUSTE (*French*). Sculptor, born at Bruyères (Vosges); pupil of Boyer and Poyatier. At the Salon of 1869, he exhibited a portrait-medallion. There may be other medallic works by the same artist, which have not come under our notice.

BIBLIOGRAPHY. -- Chavignerie et Auvray, *op. cit.*

DESCOURS, JEHAN (*Belg.*). Goldsmith and Coin-engraver of Mons, mentioned in 1540 and 1541 as having struck silver jetons.

BIBLIOGRAPHY. — *Extraits du compte général du chapitre de Sainte-Waudru, rendu pour le terme de la Saint-Remy 1540, à la même date 1541.*

DES F. (*French*). Signature of a Die-sinker, by whom are two masonic medals, the one for the Lodge of "The Three H's", Orient of Havre, 1813, and the other of a somewhat later date. This medallist is probably Desforges.

BIBLIOGRAPHY. — Marvin, *op. cit.*

DESFORGES (*French*). Medallist of the first half of the nineteenth century. He does not seem to have left many productions. His signature appears on a medal of the Duke of Wellington, 1815.

BIBLIOGRAPHY. — Dr F. P. Weber, *op. cit.*

DESJARDINS, really **VAN DEN BOGAERT, MARTIN** (*Dutch*). Sculptor, born at Breda (Holland) in 1640, died at Paris in 1694; pupil of Houzeau and Buirette. He is the author of a number of bas-reliefs and stone medallions. Several portrait-medallions exist by him of Louis XIV and some of his ministers.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DESLANDES, RICHARD (*French*). Engraver at the Mint of Troyes, circa 1615.

DESMARETS, FRANÇOIS ADRIEN (*French*). Sculptor, born at Paris; pupil of Fauconnier. He is the author of the following medallic works : 1848, Portrait-medallion of M. H...; — 1851, Jules Sirugue; — Joséphine A. Sirugue; — 1852, Souvenirs du Peuple, after Horace Vernet; &c. Some of this artist's productions are very beautiful and praiseworthy.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DESNOYERS, PIERRE HUBERT (*French*). Medallist of the end of the eighteenth and beginning of the nineteenth centuries. He was born in 1767, and trained under the architect Girard. His productions are not very numerous; some were exhibited at the Salons, amongst which we may mention Portraits of the French Royal Family, one of Lafont, and a jeton of the Paris Chamber of Commerce. His signature appears also on a medal of the "Société helvétique de Bienfaisance" of Paris, 1821, and on masonic decorations of various Lodges. This artist also engraved gems, and had the title of Engraver to the Duke of Angoulême. In 1814, 1819, 1822, 1824 and 1834, frames of medals by him were shown at the Salons. His signature is found on a medal with allegorical representation, portraits of the Duke of Angoulême; Maria Theresa, Duchess of Angoulême; Madame Lade-

bat, and on the medal of the so-called " Garde-Meuble "; M. Picard, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Marvin, *op. cit.*

DESPREY, ANTONIN LOUIS (*French*). Sculptor, born at Châtillon-sur-Seine in 1832; pupil of Petitot and Jouffroy. At the Salon of 1870 he exhibited a portrait-medallion of François Bullier, and at that of 1879, another of Jules Grévy. This artist is better known for his productions in sculpture and statuary, and is the author of the St Joseph which is to be seen at the Val-de-Grâce, and the Cicero at the Cour de Cassation at Paris.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DESRUES, JEHAN (*French*). Master of the Mint at Moulins, 1550-1555, and Riom, 1555-1558. The Mint of Saint-Pourçain was transferred to Moulins in 1549, and from Moulins to Riom in 1555. Clermont took the place of Riom in 1572.

BIBLIOGRAPHY. — A. Barre, *Graveurs particuliers des Monnaies de France*, Annuaire de numismatique, 1867.

DESTOUCHES, CAJETAN (*French*). Medallist who was working at Munich from 1784 to 1807. His signature appears as C. D., C. D. F., *C. D.* and D. He was employed at the Bavarian Mint, and engraved coins and medals for various rulers and cities; thus: Convention Thaler of 1796, for Joseph, Count Stubenberg, Prince Bishop of Eichstätt; — Currency of Charles Theodore, 1784-1799, and Maximilian Joseph, 1799-1807, of Bavaria; — Medal of 1795 on the Marriage of Charles Theodore with Maria Leopoldina of Austria, &c.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Ad. Hess, *Reimann Sale Catalogue*.

DESVERGNES, CHARLES CLEOPHAS (*French*). Sculptor, born at Bellegrade (Loiret); pupil of Jouffroy and Chapu. He is the author of some portrait-medallions which have been exhibited at the Paris Salons since 1880.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DETALLA, DAVID (*Swiss*). Die-sinker of Geneva, 1814-1836. His signature appears as D. D. F, on his productions.

DETLEFF, HANS (*Germ.*). Mint-master at Rostock, 1623-1630. The currency issued under him is signed HD.

DETLER, F. (*Germ.*). Medallist of the first half of the nineteenth century. He resided at Vienna, and produced a number of medals, amongst which the best known are perhaps: Victories of the Allies over the French, 1815; — Return of Francis I to Vienna from Paris, 1816; — Marriage of Francis I and Caroline, 1816, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

DETMAR, ANDREAS (*Germ.*). Mint-master at Nordhausen, 1685, and Merseburg, 1686. His initials A. D. appear on the currency issued under his term of office.

DÉTRIER, PIERRE LOUIS (*French*). Sculptor, born at Vougécourt (Haute-Saône) in 1822; pupil of Gayrard. At the Salon of 1869, he exhibited a portrait-medallion, and others in 1876, 1877, and 1879. One of M. de Massey excited admiration in 1881.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DEUTON (*Greek*). Gem-engraver, whose signature is found on an antique paste, formerly in Baron von Stosch's collection, representing four cars racing.

BIBLIOGRAPHY. — King, *Antique Gems*, London, 1860.

DEVAULX, HENRI ALEXANDRE (*French*). Contemporary Sculptor, born at Paris; pupil of E. Devaulx. He is the author of numerous portrait-medallions in clay and bronze of various personages; some of his productions were exhibited at the Salons of 1878, 1879, 1880, 1881 and 1882.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DEVENET, C. (*French*). Contemporary Medallist, whose portrait medal of M. J. B. Giraud, keeper of the Archaeological Museum of Lyons, was exhibited at the Salon of 1894 and attracted well deserved attention. A plaque by him of a Breton girl is illustrated in R. Marx, "Les Médailleurs contemporains." — We have seen another of M^{me} Devenet, the artist's wife.

BIBLIOGRAPHY. — *Les Médailleurs au Salon de 1894*, Revue numismatique, 1894. — R. Marx, *Les Médailleurs français*. Paris, 1897.

DEVREESE, GODEFROID (*Belg.*). Contemporary Medallist, born at Courtrai, on the 19th of August, 1861. He learned sculpture under his father, and continued his studies at the Academy of Brussels, where he obtained the triennial "Grand Prix". In 1885 he won the second "Prix de Rome". He is the author of a statue of the Flemish poet Van Duyse at Termonde, and he collaborated in the Anspach monument at Brussels; he also recently achieved a memorial statue of the sculptor Mignon for the city of Liège.

M. Devreese is a knight of the Order of Leopold. The Luxembourg Museum lately acquired several medals by him and a statuette in bronze: "The Fisherman", which reflects great credit upon the artist.

One of his finest medallic works is the plaque (*illustrated*) destined as a Reward of the City of Brussels to Societies participating in Communal Festivals in Belgium. His "Dentellière", executed for the Provincial Council of Brabant is also a master-piece.

At the Exhibition of Modern Medals at Frankfort o. M. (April 1900) this artist's exhibits were very much admired : La Dentel-



lière ; — Mother's Love ; — Portrait charm ; — Plaque (*illustrated above*).

BIBLIOGRAPHY. — *Revue belge de numismatique*, 1900, liv. I. — Ch. Dupriez, *La Gazette numismatique*, Mai 1899.

DEVRIES, A. I. (*Dutch*). Contemporary Medallist, who produced some work in 1883, for which he is mentioned in Schlickeysen.

DEVRIES, M. C. (*Dutch*). Medallist of the first half of the nineteenth century. There is a medal of Count of Hogendorp engraved by him in 1813.

DEVRIES, S. (*Dutch*). Medallist residing at Amsterdam, *circa* 1855-1875. In 1860, he produced a beautiful portrait medal of the painter Ary Scheffer. The commemorative medal of the Celebration of the Jubilee of the Dutch Agricultural Society of The Hague, 1873, is another of this artist's best works. He was Engraver to His Majesty the King of Holland, and cut a large number of medals commemorating public events and others.

BIBLIOGRAPHY. — *Revue belge de Numismatique*.

DEWERLOP, HENRY (*French*). Engraver of coins at the Mint of Angers, *circa* 1437; he was employed to cut the dies of the gold coins, whilst his colleague Jehan Besson engraved those of the silver coinage.

BIBLIOGRAPHY. — A. Barre, *l. c.*

DE WYSS, D. (*Dutch*). Die-sinker of the first half of the eighteenth century. Mr. Grueber in "Medallic Illustrations of the History of Great Britain and Ireland" says: "His works are very few in number, and no particulars of his life appear to be known". He is the author of a medal on the Peace of Utrecht, 1713. De Wyss resided at Amsterdam, and seems to have worked with Drappentier and others.

DEXAMENOS (*Greek*). Gem-engraver of Chios who flourished at the end of the fifth, and beginning of the fourth, century before Christ, or according to Mr. Arthur J. Evans, between 460 and 430 B.C. Four gems signed by this artist have come down to us. The oldest of these according to style is a calcedony in the Fitzwilliam Museum at Cambridge, on which is represented a lady engaged at her toilet; a servant holds a mirror in front of her. This intaglio (*illustrated*) bears the name of the engraver ΔΕΞΑΜΕΝΟΣ as well as that of the lady for whom the gem was cut, ΜΙΚΗΣ. Two other intagli by this artist have been unearthed in the necropolis of Kertsch; they are signed respectively ΔΕΞΑΜΕΝΟΣ and ΔΕΞΑΜΕΝΟΣ ΕΠΟΙΕ ΧΙΟΣ (*the work of Dexa-*



menos of Chios); one of these (illustrated) shows a flying heron, and is beautifully executed. The fourth gem is a red jasper, found in Attica, bearing a bearded male portrait; it is signed ΔΕΞΑΜΕΝΟΣ ΕΠΟΙΕ, and was found in 1860, not far from Athens, at the foot of Mount Hymettus, in a tomb.

Mr. Arthur J. Evans has recently devoted to Dexamenos, whom he calls "the most consummate master of the gem-engraver's art of whom any record has reached us from Greek antiquity", a most interesting and valuable paper in the "*Revue Archéologique*", 1898, t. XXII, pp. 337-355, entitled: *The Athenian portrait-head of Dexamenos of Chios*. From a careful study of Dexamenos's works and comparison with contemporary numismatic productions of Elis, Mr. Evans has come to the conclusion that there is a wonderful



Drachm of Elis, possibly engraved by Dexamenos.

analogy between the two and hints at the possibility of this artist being the engraver of the beautiful Eleian coins, issued during the second half of the fifth century B.C. He says: "The question, never perhaps to be answered, rises irresistibly to one's mind: may not these coin-dies of Elis and the engraved signets be the work of the same master? The portrait and the ideal image, the head of the eagle and the flying heron — were they all alike from the hand of Dexamenos? We must however content ourselves with the more general verdict that both the coins and the gems belong to the same naturalistic school".

According to Mr. Evans, Dexamenos flourished *circa* B.C. 460 to 430, and Athens was most probably the scene of his activity. The portrait head found on one of the gems of this artist (now in Mr. Evans's possession) he takes to be that of Kimon, the Athenian general, son of Miltiades, who died in 449 B.C., and in support of this statement, the learned archaeologist writes: "That an individual likeness should have been engraved on a gem in the middle of the fifth century B.C. itself affords a strong presumption that we have here to do with a personage of the highest eminence. The hitherto unprecedented distinction already conferred on Kimon by the Athenian Demos of having three Terms set up in his honour might itself

prepare us to find his actual likeness on a signet at an exceptionally early date. It must be admitted that we have nothing more than a certain presumption in favour of identifying the features of our portrait-head with those of the hero of the Eurymedon. The balance of probabilities, however, does seem to incline in his favour and, if it be so, both the contemporary illustration of Kimon's life and of his person would be due to Chian hands — to the poet Ion and the gem-engraver Dexamenos". However, M. Lechat in his *Bulletin archéologique (Revue des Études grecques)*, t. XI, n° 46, p. 232, is not of the same opinion : "M. Arthur J. Evans voudrait bien nous convaincre qu'il a le portrait de Périclès ou de Cimon, plutôt de Cimon, exécuté vers 450 av. J.-C. Pour moi, j'y vois un homme âgé de cinquante à soixante ans, portant toute sa barbe coupée court, la bouche entr'ouverte comme pour parler, le nez long et fin, l'œil gros et brillant, le front large et déjà dégarni, les cheveux amassés en petites mèches, l'oreille trop verticale par rapport au plan du visage ; et je veux bien que nous ayons ici la tête d'un Athénien, voire d'un noble Athénien du milieu du v^e siècle, mais il me semble que l'identification avec Cimon n'est fondée jusqu'à présent sur aucune raison sérieuse, et n'est qu'un effet de la *mégalymanie* naturelle aux collectionneurs."

Gem-engraving was practised in Egypt at a remarkably early period, but it is surmised that the art was first discovered in Assyria. The earliest examples show rude attempts at scratching designs in outline on comparatively soft stones. One, the date of which is placed as far back as B.C. 3800, is to be seen at the British Museum, and bears a Babylonian inscription which reads : "I Sargon the King, King of Agade have dedicated (this) to Samos in Sappira". Signets held an important place amongst the ancients, and especially the Assyrians and Egyptians. The Bible records several instances of their usage ; Judah pledged his to Tamar, his widowed daughter-in-law ; Pharaoh gave his to Joseph as a token of his investiture in authority ; &c. Skilful engravers were used to cut the stones, twelve in number, which formed Aaron's breastplate ; each of these bore the name of one of the tribes of Israel, which was to be engraved "like the engravings of a signet". The earliest process of gem-engraving consisted in operating on the stones by means of some cutting instrument, either of flint or bronze. King in his *History of the Glyptic Art (Handbook of Engraved Gems, 1885)* says that "the actual invention of the true art of gem-engraving (the incising a gem by means of a drill charged with the powder of a harder mineral) is undoubtedly due to the seal-cutters of Nineveh, and that at a date shortly preceding the times of Uruk ; that is as early as the year B.C. 2000. This is the era at which cylinders begin to make their appearance in the so-

called *Hard Stones* — onyx, agate, calcedony, crystal — covered with engravings executed in precisely the same style with the Archaic Greek intagli, and marked by the same minuteness of detail and elaborateness of finish". The process of gem engraving was naturally greatly simplified by the discovery, and, says Renton, in *Intaglio-Engraving* (Bell and Sons, London, 1896, p. 74), "the true secret of the art having been invented, the necessary rotary motion became of the utmost importance, and of the ingenious manner by which it was obtained we have conclusive evi-



THE ROTARY DRILL USED FOR ENGRAVING GEMS (AS
DEPICTED IN AN EGYPTIAN WALL PAINTING)

dence. Although no actual delineation of an engraver employed at his art exists, there is in the British Museum a portion of a fresco found at Thebes, and belonging to a period about B.C. 1650, in which are delineated the figures of some goldsmiths engaged in using the *bow-drill* showing the action of this simple instrument most unmistakably.

The drill, roughly speaking, consisted of an upright spindle, kept in position by the workman with his left hand, while in his right he held a bow, one turn of the string of which was passed around the drill, the bow being alternately drawn and propelled

backwards and forwards caused the drill to revolve rapidly. Beyond this evidence we have fortunately preserved to us the several parts of an actual drill used by the ancients, the action of which is identical with the one just described, with the exception that, instead of being grasped by a central socket, it is held upright by the aid of a small hollow block of wood shaped like a thimble, which not only served as a *bearing*, but also protected the hand of the workman from the action of the upper end of the stem of the drill. But the important discoveries of the utility of rotary motion and the crushed diamond or other hard substances were at first used but sparingly, and even timidly. Thus we find in the Egyptian and Assyrian cylinders the chief points in the design, such as the outlines of the body, the joints, elbow ankles, end the hair, &c., were indicated by the use of the *round-headed drill*, and that the die-



Cylinder illustrated in Babelon, *La Gravure en pierres fines*, p. 38, from a specimen in the Bibliothèque nationale.

shaped tool must have been used for hollowing out the figure, and used again in various size for the purpose of adding the arms, feet, and fingers; but the fixed point was still largely employed in finishing the details, such as the folds of the dress, portions of the hair, and the minute accessories and ornaments. ”

“Gem-cutting”, we are told by Professor A. H. Sayce (*Babylonians and Assyrians*, London, 1890, p. 183) ” was a highly developed art among the Babylonians, and the seal-cylinder of Ibni-sarru, the librarian of Sargon of Akkad, which is now in a private collection in Paris, is one of the most beautiful specimens of the art that has ever been produced. The pebble was cut in a cylindrical shape, and various figures were engraven upon it. The favourite design was that of a god or goddess to whom the owner of the seal is being

introduced by a priest; sometimes the King takes the place of the deity, at other times it is the adventures of Gilgames, the hero of the great Chaldaean Epic, that are represented upon the stone. The design is usually accompanied by a few lines of inscription, giving the name of the owner of the seal, as well as that of his father, and stating of what god or King he was "the servant". The seals were often kept in stock by their makers, a blank space being left for the inscription, which was to be engraved upon them as soon as they had found a purchaser. Hence it is that at times the names have never been filled in.

"The style and pattern of the cylinder changed in the course of centuries as well as the favourite materials of which it was made. Under the dynasty of Ur, which preceded that of Khammurabi, for instance, hematite was more especially in vogue; in the age of Nebuchadnezzar crystal became fashionable. At one period moreover, or among the artists of a particular local school, the representation of a human sacrifice was common. Between the inscription on the cylinder, however, and the subjects engraved upon it there is seldom, if ever, any connection, except when a portrait is given of the god or King of whom the owner calls himself a servant.

"A hole was drilled through the length of the cylinder, and through this a string was passed. Instead of the string a rod of metal or ivory was often employed; this was fixed in a frame of gold or bronze, and the cylinder was thus able to turn upon it. When the seal was used it was rolled over the soft clay, leaving an indelible impression behind. Among the objects found at Tello are balls of clay, which were attached to papyrus documents, like the seals of mediaeval deeds, and sealed with the cylinders of the post-masters of Sargon and Naram-Sin. Above the seal comes the address, in one case to Naram-Sin, in another to the high-priest of Lagas. It is evident that a postal system had already been established between Lagas and Agade or Akkad, the capital of Sargon's empire. The impressions show that the seals must have been very beautiful specimens of workmanship. They all belonged to high officials; one to Dade, "the seer of the palace", another to the high-priest of Lagas himself".

"The seal cylinders of the time of Sargon of Akkad display a degree of excellence and finish which was never surpassed at any subsequent time."

The glyptic art was in a flourishing state amongst the Greeks 600 years before our era. Solon enacted a law by which gem-engravers were not allowed to retain any copy of a signet once sold. Theodorus of Samos, who cut the famous emerald seal of Polycrates, mentioned by Herodotus, lived about this date, and Apuleius, quoting earlier records, says "that amongst the sedentary

artists working at Samos, Mnesarchus, the father of Pythagoras (B.C. 570), sought rather for fame than for riches by engraving gems in the most skilful manner". The highest perfection in the art was attained in Sicily and Magna Graecia; the wealthy cities of Syracuse, Velia and Tarentum produced a number of artists who not only engraved gems but also cut the dies for the beautiful coinages, which are still considered as the best work ever produced with the graving tool.

The following are the names of the gem-engravers whose date can be placed at the end of the fifth and beginning of the fourth, century before Christ : Athenades, Phrygillos, whose signature appears also on coins, Dexamenos of Chios, Pergamos, Olympios, perhaps the same who signed the beautiful Arcadian coins, struck *circa* 370. Subsequent centuries produced Pyrgoteles, the engraver of Alexander the Great's gems, Cronios, Apollonides, Pheidias, Lycomedes, Philon, Onesas, Seleucos, Protarchos, Anaxilas, Scopas, Boethos, Nicandros, &c. During the Roman period, the most celebrated artists are Dioscorides, "whose name is still honoured as that of an engraver of the highest reputation," Solon, Aspasio, Glycon, Rufus, Agathopus, Sosos, Pamphilos, Apollonios, Eutyches, Herophilos, Hyllos, Alexas, Aulus, son of Alexas, Quintus, Polycletes, Epitynchanos, Agathangelos, Agathopus, Felix, Gnaios, Saturninus, Teucros, Anteros, Philemon, Scylax, Leukios, Gaios, Koinos, Myron, Sostratos, Diodotos, Tryphon, Evodos, &c.

The Cyreneans were reputed as clever gem-engravers, but none of the artists' names have come down to us.

After the second century of our era, the glyptic art sunk gradually lower and lower, until it was again revived in the fifteenth century under the impulse of the Italian Renaissance.

BIBLIOGRAPHY. — E. Babelon, *Pierres gravées*, Paris, 1894. — E. Babelon, *Gemmae*, Daremberg et Saglio, Dictionnaire des Antiquités grecques et romaines. — E. Babelon, *Camées antiques et modernes*, Paris, 1897. — C. W. King, *Antique Gems*, London, 1860. — C. W. King, *Handbook of engraved Gems*, 1885. — Renton, *Intaglio Engraving*, London, 1896. — A. J. Evans, *Rev. Arch.*, XXXII. 1898, pp. 345-347.

D. F. *Vide* JOHANN VEIT DÖLL, Die-sinker at Suhl, 1750-1835.

D. F. *Vide* DANIEL FAXEL, Mint-master at Stockholm, 1672-1687.

D. F. *Vide* DAMIAN FRITSCH, Mint-master at Coblenz, 1746-1752, and Altenkirchen, 1755-1795.

D. F. *Vide* DANIEL FEHRMANN, Medallist at Stockholm, 1740-1764, † 1780.

D. F. *Vide* **DIETRICH HEINRICH FULDA**, Warden of the Mint at Cassel, 1774, and Mint-master, 1783-1831.

D. F. *Vide* **J. P. DROZ**, Swiss Medallist, who worked at Birmingham, 1787-1793, and at Paris, until 1823.

D. F. *Vide* **DANNENBERG**, Die-sinker at Clausthal, 1789-1805.

D. F. *Vide* **DRENTWETT**, Die-sinker at Augsburg, 1845.

D. F. H. *Vide* **DANIEL FRIEDRICH HEIGELIN**, Warden of the Stuttgart Mint, 1760-1794.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

D. G. *Vide* **DOMENICO GRITTI** Mint-master at Cattaro, 1526-1527.

D. G. or *D. G.* *Vide* **DE GENNARO**, Die-sinker at Naples and Vienna, 1702-1730.

D. G. *Vide* **DE GINELLI**, Die-sinker at Naples, 1731-1768.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

D. H. *Vide* **DANIEL HEIGELIN**, Warden of the Mint at Stuttgart, 1760-1794.

D. H. F. *Vide* **DANIEL HÄSLINGH**, Die-sinker at Hamburg, 1730-1749.

D. H. (*Swiss*). Initial of an Engraver, who executed a fine medallic jewel of Beromünster, and also Thalers and Gulden of the same Abbey, seventeenth century.

BIBLIOGRAPHY. — Adolf Inwyler, *Die Michelpfennige des Collegiatstiftes Beromünster*, *Revue suisse de numismatique*, 1895.

D. H. A. *Vide* **D. H. AIANZ**, Medallist of the sixteenth century, author of a medal of Pope Sixtus V, 1588.

BIBLIOGRAPHY. — Armand, *Les Médailleurs italiens*, Paris, 1883-7.

D. H. M. *Vide* **DAVID HEINRICH MATTHÄUS**, Mint-master at Stettin, 1685-1688, and Stralsund, 1678-1691.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

D. I. (?). *Vide* **DOMENICO TREVISANO**, Inspector of the Mint at Venice, 1782.

D. I. A. *Vide* **DANIEL JANSEN ADZER**, Die-sinker at Copenhagen, circa 1760, † 1808.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

DIANO, EMMANUELE (*Ital.*). Mint-master at Chambéry, 1573-1576.

L. FORRER. — *Biographical Notices of Medallists*.

DIANO, FILIBERTO (*Ital.*). Mint-master at Borgo in Savoy, 1584-1589.

DICKIESONE, CHARLES (*Scotch*). Die-sinker and Seal-engraver of the second quarter of the seventeenth century. He was employed to engrave a signet for King Charles I., but in 1636 he is mentioned as having maliciously spoilt Briot's portrait of the King on the Half-Merk of the second issue. Burns mentions the following fact : " Whether through undue haste in the execution of the coinage, to supply, *the necessitous estate of the countries*, or what is quite possible, through malicious design, with a view to damage Briot (the officers of the Scottish Mint having treated Briot all through in the most shabby manner and thrown every impediment in his way), the *livelie impressions* made by Briot for the King's portrait were completely spoiled by this Charles Dickesone in the sinking of the irons."

In 1642, this engraver prepared the dies for a coinage of three and two Shilling pieces. His work is of inferior quality.

BIBLIOGRAPHY. — Burns, *Coins of Scotland*, 1887. — H. A. Grueber, *Handbook of the Coins of Great Britain and Ireland*, London, 1899.

DICKER, JOHN (*Brit.*). Engraver of the coins at the London Mint under James I.

DIDIER (*Belg.*). Goldsmith of Nancy, under René II of Lorraine (1473-1508). He was entrusted with the preparing of the dies of the Duke's coinage. In 1585, he is mentioned as an engraver at the Mint of Nancy, and as the son of a certain Didier, living at Vézelize.

DIDIER, JEAN (*French*). Medallist of the second half of the seventeenth century, under Louis XIV. He was working at Paris between 1673 and 1676. He contributed to the Medallie History of Louis XIV.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Schlickeysen-Pallmann, *op. cit.*

DIEDO, ANTONIO (*Ital.*). Mint-inspector of Venice, *circa* 1756. His initials A. D. appear on his issues. Another, of the same name, held office there in 1775.

DIEDO, VINCENZO (*Ital.*). Mint-inspector of Venice, *circa* 1635. The currency issued by him bears the signature V. D.

DIEHL & CO (*Amer.*). A firm of Die-engravers of Philadelphia (U.S.A.). In 1877 this firm struck a number of masonic medals, with bust of Washington, &c. the dies of which were cut by W. H. Keys, while the issuer was S. K. Harzfeld.

BIBLIOGRAPHY. — Marvin, *Masonic Medals*, Boston, 1880.

DIEPPOIS (*French*). Medallist of the beginning of the eighteenth century. He was employed at the Paris Medal Mint, and contributed under Mauger to the Medallie History of Louis XIV.

DIERICKZ, CHARLES LOUIS JOSEPH (*French*). Director of the Paris Mint, *circa* 1845 to 1860. Until 1878, the Directors of the French Mints were not state officials but private individuals. Thus we find that Dierickz, whilst filling the post of Director of the Paris Mint, issued in 1845 and 1846, divisionary silver coins at the Mint of Rouen. From 1840 to 1846, under Louis-Philippe, he held the office of Director of the Mint at Lille, where his distinctive symbol was a *retort* whereas in Rome and Paris, it was a *band*.

This mark appears also on Swiss coins engraved by Antoine Bovy and struck at the Paris Mint.

BIBLIOGRAPHY. — E. Babelon, *Monnaie*, Grande Encyclopédie. — Dewamin, *Cent ans de numismatique française, 1789-1889*. — Private information obtained from M. E. Koechlin of Versailles.

DIERLEBER, SEBALD (*Germ.*). Mint-master at Dresden, 1635-1640. His initials S. D. appear on Thalers of John George I of Saxony, 1635 (seventh type) 1636, 1637, 1638, and 1639. He was succeeded by Constantine Roth. The coins issued under Dierleber are some of the best of the Saxon series.

BIBLIOGRAPHY. — Schlickeysen-Pilmann, *op. cit.* — Dr J. and A. Erbstein, *Erörterungen auf dem Gebiete der Sächsischen Münz- und Medaillen Geschichte*, Dresden, 1888.

DIES, JÉROME (*French*). Coin-engraver at the Mint of Bordeaux, *circa* 1563.

DIESHOECKE, JACOB VAN (*Dutch*). Medallist, 1678-1702. He executed medals of William III and others, but his works are not very numerous. We may mention the following pieces : Battle of La Hogue, 1692; — Execution of Grandval, 1692; — Louis XIV returns to Versailles, 1693; — Death of Mary, 1694; — Namur retaken, 1695, &c. This artist's portrait-medals of the celebrated Balthasar Becker, commemorating the Peace of Nymwegen, and Count Melchior von Hatzfeld, are amongst his best productions. His signature is D, or I. V. D., or I. V. D. F., or oftener still DISHOECKE.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Franks and Grueber, *op. cit.*

DIESTEXHE, HUBERT (*Belg.*). Medallist, born at Liège in 1797. In 1843 he was selected to fill the chair of Professor of engraving at the Académie des Beaux Arts of that city. The following medals were executed by him : Royal Horticultural Society of Liège, 1844; — Bureau de Bienfaisance, 1844; — Jubilee of St Martin's Church, 1846; — Study, 1847; — Ophthalmic Dispensary, 1847; — L. J. Louis Jamme, Burgomaster of Liège, 1848; — Horticul-

tural Conference at Liège, 1852, &c. In 1847 he submitted to the Belgian Monetary Commission a pattern 5 Franc piece, which was not adopted.

BIBLIOGRAPHY. — *Hubert Dittexhe*, *Revue belge de numismatique*, 1853.

DIETELBACH, G. A. (*Germ.*). Medallist of the first half of the nineteenth century; he resided at Munich from 1830 to 1837, when he moved to Stuttgart. His signature appears on prize medals, &c, as A. D. or G. A. D. A Kronenthaler of William of Würtemberg, 1833, and other coins of this ruler bears the artist's signature D.

BIBLIOGRAPHY. — *Schlickeysen-Pallmann*, *op. cit.*

DIETHERR, PAUL (*Germ.*). Mint-master at Nuremberg, 1587 to 1599, under the Archduke Maximilian. He engraved the dies for the Ducats issued by Philipp Gebsattel, Prince Bishop of Bamberg, from gold found in Carinthia. His great grandfather Georg Dietherr, his grandfather, same name, and his father Christoph D. all filled the post of Mint-masters at Nuremberg, between 1517 and 1599.

BIBLIOGRAPHY. — *Bolzenthall*, *op. cit.*

DIETMAR, JOHANN (*Germ.*). Mint-master at Mühlhausen, 1701-1710.

DIETRICH, LOUIS (*Germ.*). Contemporary Medallist, residing at Frankfurt-on-Main. He is the author of numerous prize medals, and others, such as that commemorating the Dedication of a new Synagogue at Frankfurt 1882, Marriage of Anton Steinbach, 1886, &c.

BIBLIOGRAPHY. — *P. Joseph u. E. Fellner*, *op. cit.*

DIETRICH, PHILIPP (*Germ.*). Mint-master at Lübeck, *circa* 1758; his signature appears as D. P. Z.

DIETZEL, JOHANN JACOB (*Germ.*). Countermaker of Nuremberg, *circa* 1736. He probably worked between 1710 and 1740. The following medalets or counters bearing Dietzel's signature (I. D. R. Johann Dietzel Rechenpfennigmacher) are of interest to English collectors: Anne, Preservation of the Church; — Anne, R. Four shields, crowned and arranged in the form of a cross, leg. IOHANN·IACOB·DIETZEL·RECH: COVNTERS (sev. varieties); — George I, similar R.; — George II and Queen Caroline; — George II (sev. var.), &c. The work on these counters is in general very poor.

BIBLIOGRAPHY. — *Franks and Grueber*, *op. cit.*

DIETZLER, WENZEL (*Bohem.*), Provisional Mint-master at Prague, 1710-1711.

DIEUDONNÉ (*French*). Sculptor and Medallist of the first half of the nineteenth century. In 1818 he was rewarded with a medal of the Second Class for his medallic portrait of the Duke of Orleans. He is

also the author of a medal on the death of the Duke of Berry and of portrait pieces of several other contemporary celebrities. In 1848 the artist submitted a pattern 5 Franc piece for the new currency of the Second French Republic.



Pattern Five-Franc piece, 1848.

The following are also by him : 1822. Portrait medal of Baroness Cavedell Geanny ; — Marshal the Duke of Reggio ; — Marshal Lefebvre, Duke of Dantzic ; — 1824, The Duke of Angoulême ; — Marshal the Duke of Ragusa ; — Marshal the Duke of Béthune ; — Duke and Duchess of Orleans, 1829.

Dieudonné was born in 1795, and died in 1873 ; he was a pupil of Gros and Bosio. Since 1830, the artist gave up his time almost exclusively to works of sculpture and statuary.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — De Saulcy, *Souvenirs numismatiques de la Révolution de 1848.*

DIGBY, FRANCIS (*Brit.*) “ On the 30th November, 1581, Francis Digby, gentleman, of Garrodon, in the county of Leicester, had a free pardon for the counterfeiting of shillings and groats, made of copper and tin, and of rials and crowns and for issuing the same ” (*King's Journal*, p. 33). Digby may have had some connection with Sharrington in the frauds which he practised upon the mint at Bristol (*Ruding I*, p. 324, *note*).

DILLENS (*Belg.*) Contemporary Medallist, whose fine works were much admired at the Exhibition of Medals which took place at Brussels in 1897. He is a pupil of the French masters and one of the rising artists. One of his latest works is that entitled “ Hommage à Joseph Godefroy ”, illustrated on pl. xxxiv (n° 165) of Dr H. J. de Dompierre de Chauffepié, *Les Médailles et Plaquettes modernes*, La Haye, 1899.

DILLER, R. (*Germ.*). Contemporary Die-sinker of Dresden. He is the author of a medal on the 125th Anniversary of the Foundation of the Mining Academy at Freiberg in Saxony, 1891.

DILLITZ, BENEDICT (*Germ.*) Inspector of the Mint at Hall, after the departure of Hans Vogler (1591).

DIMITRISCU (*Roum.*) Contemporary Die-sinker of Bukarest.

DINLONNET (*French*). Mint-master at Toulouse, under the First Republic, *anni* V to XIII; distinctive mark, a cow.

DIOCLES (*Roman*). Probably a modern signature on a jasper of the Berlin Museum, bearing the head of a young Faun.

BIBLIOGRAPHY. — King, *op. cit.*

DIODOTES (*Greek*). The signature ΔΙΟΔΟΤΟΥ, which M. Furtwaengler considers antique, is found on a cameo in sardonyx, representing a head of Medusa. This gem belongs to the collection of M. Pauvert de La Chapelle, and was discovered at Rome some years ago. The above-named collector has recently ceded his magnificent collection to the Bibliothèque Nationale (May 1899).

BIBLIOGRAPHY. — Babelon, *Pierres gravées*. — Daremberg et Saglio, *Dictionnaire des antiquités grecques et romaines*. — E. Babelon, *La Collection Pauvert de La Chapelle au Cabinet des Médailles*, Bulletin de l'Art ancien et moderne, 6 mai 1899.

DION, AUGUSTE LOUIS (*French*). Sculptor of the second half of the nineteenth century; born at Paris in 1827; pupil of Heizler. A medalion representing a horse's head, of fine modelling, was exhibited by him at the Salon of 1870; other medallic works no doubt exist by this artist.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DIONYSIUS (*Greek*). This signature, which is probably modern, appears on a gem of the De Murr collection, which represents a head of a Bacchante.

BIBLIOGRAPHY. — King, *op. cit.*

DIOSCORIDES (*Greek*). This artist is perhaps the most famous of all the ancient gem-engravers. Pyrgoteles was the contemporary of Alexander the Great, and Dioscorides that of Augustus; both personify the glyptic art under their respective periods, the one in Greek, and the other in Roman, times. But whereas no specimen of the work of Pyrgoteles has come down to us in support of writers' evidence, a sufficient number of undoubtedly genuine examples of that of Dioscorides are extant to excite our admiration. Suetonius and Pliny speak of the artist in the most eulogistic terms, and mention as his master-piece a portrait of Augustus, now unfortunately lost.

The genuine signature of Dioscorides is only known on the following gems :

1. Hermes taming Cerberus; cameo on sardonyx; Berlin Museum. The inscription ΔΙΟΚΚΟΥΡΙΑΔΟΥ is in very small letters in the exergue.

2. Hermes on a journey, wearing petasus and chlamys, and holding caduceus; intaglio on carnelian; formerly in the Marlborough collection. M. Babelon adds to the description of this gem, that it is manifestly the copy of a sculptural work; M. Furtwaengler compares with it the statue of the Vatican known under the name of Phocion.

3. Hermes standing holds caduceus and a ram's head on a platter; intaglio on carnelian; formerly in the Carlisle collection.

4. Diomedes carrying off the Palladium; intaglio on carnelian; Devonshire collection. The French writer above-named says: "The carrying off of the Palladium is one of the favourite subjects



Diomedes carrying off the Palladium.

of Greco-Roman art. Dioscorides only copied a work of sculpture or painting which he had before his eyes; other engravers have not only followed his example, but reproduced his own work, which is even met with on pastes".

5. Facing bust of Demosthenes; intaglio on amethyst; collection of the Prince of Piombino, at Rome. This is supposed to be a copy of the head of Demosthenes attributed to Polyeuktos.

6. Head, or bust of Io, or Artemis Tauropolis, diademed, three-quarter face, horned, with hair flying in loose curls on the neck; intaglio on carnelian; the Florence Museum possesses a copy of this gem, which formerly belonged to the Poniatowski collection, sold in London in 1839.

7. Head of Cicero aged; intaglio on amethyst; Bibliothèque nationale, Paris. King calls this, "a head of Maecenas, formerly called that of Solon;" another expert has attributed it to Phidias; but M. Furtwaengler, comparing this fine, bald, beardless, and aged portrait with a marble bust of Cicero at Aspley House, London, has come to the conclusion that the gem of Dioscorides presents the features of the great Roman orator in the last years of his life.



Portrait of Cicero, by Dioscorides.

Dioscorides had three sons who won fame as gem-engravers: Eutyches, Herophilos, and Hyllos.

In a treatise on the virtues of gems, Dioscorides is said to have written on the medicinal value of the sapphire, which he considered an active remedy against fever.

A large number of engraved stones exist on which the signature ΔΙΟΣΚΟΥΡΙΔΟΥ has been added in modern times. Amongst these we may mention a few of the best known : Cameo, with portrait of Augustus, in the Ludovici collection at Rome ; — Perseus resting his hand on a shield with a head of Medusa, and holding a sword, sard ; — Head of Augustus ; a star in the field ; amethyst, perhaps by Sirletti ; — Bust of Augustus, with the paludamentum ; amethyst ; — Head of Augustus, laureated ; cameo ; — Bacchus riding on a panther, with cantharus and thyrsus ; — Head of Caligula ; cameo ; — Muse ; sard ; — Head of Julius Caesar ; sard ; British Museum ; — Giant with serpent legs ; beryl ; — Hercules chaining Cerberus, cameo ; — Hermaphroditus reclining, Cupid playing the lyre, &c. ; amethyst ; — Head of a girl ; topaz ; — Bust of Sarapis ; garnet ; — Silenus and young Faun playing the double flute ; sard ; — Thalia holding a mask ; sard ; — Head of Sol radiated, front face ; sard (presented to Colbert by the Chapter of Figeac) ; &c.

Modern gem-engravers have also imitated the works of Dioscorides, Pichler produced a most admirable copy of the head of Io ; Natter and Torricelli have copied all his best gems, some of them repeatedly.

The native country of Dioscorides is known from the inscription on the Minerva of the Berlin Museum, which runs thus : ΕΥΤΥΧΗΣ ΔΙΟΣΚΟΥΡΙΔΟΥ ΑΙΓΕΑΙΟΣ ΕΠ(οισι) (Eutyches, son of Dioscorides of Aegae, made this). This Aegae was probably the town of that name in Aeolia (Asia Minor).

BIBLIOGRAPHY. — Babelon, *Pierres gravées*, Paris. 1894. — Daremberg et Saglio, *Dictionnaire des antiquités grecques et romaines*. — King, *Antique Gems*, 1860. — Furtwaengler, *Studien über die Gemmen mit Künstlerinschriften*, Jahrbuch des Kais. deutsch. archeol. Instituts, t. III, 1888.

DIRICXZON, RENIER (*Belg.*). Engraver at the Mint of Dordrecht, appointed on the 18th of December, 1479. He probably cut the dies for the Florins d'or de Saint-André, and 4, 2, 1, $\frac{1}{2}$, $\frac{1}{4}$, and $\frac{1}{8}$ Gros pieces that were issued at that Mint between 1479 and 1483. Diricxzoon is supposed to have died on the 24th of November, 1485.

BIBLIOGRAPHY. — Pinchart, *Biographie des graveurs belges*, Revue de la Numismatique belge, 1858.

DISHOECKE Vide **DIESHOECKE** *suprà*.

DISTEXHE Vide **DIESTEXHE** *suprà*.

DITTELBACH Vide **DIETELBACH** *suprà*.

DITTIÈRE (*French*). Contemporary Die-sinker, residing at Paris.

DITTMAR, ANDREAS (*Germ.*). Mint-master at Mayence, 1690-1691, and Cassel, 1701-1704. His initials A.D. appear on the coins.

DITTMAR, NICOLAUS (*Germ.*). Mint-master, and Coin-engraver at Fulda, 1726-1764. His initials N.D., or simply D. appear on his issues. This artist engraved in 1744 a medal on the Millenary of the Abbey of Fulda.

BIBLIOGRAPHY. — J. L. Ammons, *op. cit.*

DITTMAR, JOHANN (*Germ.*). Mint-master at Darmstadt, 1691-1692.

DITTMAR *Vide* **DIETMAR, JOHANN**. Mint-master at Mühlhausen, 1701-1710.

DIVONNE (*Swiss*). Contemporary Die-sinker and publisher of medals, residing at Geneva. One of the best productions edited by him is a medallic watch-case commemorating the Tir fédéral of Geneva of 1887; it bears a view of the city, and is a fine piece of work. It was engraved by M. G. Hantz, from a design by M. E. Lossier.

BIBLIOGRAPHY. — *Bulletin de la Société suisse de numismatique*, 1891.

DIXON, ROGER (*Brit*). A Birmingham Die-sinker of the end of the eighteenth century. He engraved numerous tokens, amongst which it may be worth while mentioning the following which exhibit very creditable work: Beccles, 1795; — Birmingham Overseers, 1788; — Rackham, Bury; — C. Guest, Bury, 1795; — B. I. V. Co, Burnt Island, 1797; — J. Matthews, Canterbury, 1794; — A. Simpson, Chesham, 1795; — T. Horn, Cinque Port (2 var.); — H. Boorman, East Grinstead, 1795; — J. Grow, Feversham, 1794; — Kendal, 1794; — W. Allen, London, 1795; — W. Forster, London; — Guest, London, 1795; — T. Hall, London, 1795 (4 var.); — Kelly, London; — Lackington & Co, London, 1794 (4 var.); — F. Shackleton, London, 1794 (2 var.); — London and Middlesex, with bust of Prince of Wales; — T. Hall, London; — H. Oliver, Maidstone, 1795; — J. Fielding, Manchester, 1893; — T. Bundock, Sandwich; — J. Bell, Sleaford; &c.

BIBLIOGRAPHY. — W. J. Davis, *op. cit.* — Pye, *op. cit.*

D. K. or **DR.** (*Germ.*). Signature mentioned by Rüppel as existing on a large medal of Heinrich Bartelsz of Frankfurt, 1636. The same

artist also produced two other medals, now lost, of Paul Birkenholtz, 1634, and his consort, Frau Elisabeth *née* Bartels.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884. — Rüppel, *Beschreibung und Abbildung der Schaumünzen, welche zum Angedenken von Bewohnern Frankfurts gefertigt wurden*, Frankfurt a. M., 1855.

D. K. *Vide* **DAVID KAPPLAN**, Mint-master at Saalfeld, 1622.

D. K. *Vide* **DANIEL KOCH**, Mint-master at Königsberg in Prussia, 1630-1649.

D. K. *Vide* **DANIEL KOCH**, Mint-master at Stockholm, 1645-1650, and Königsberg in Prussia, 1656-1676.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

D. L. *Vide* **DANIEL LESSE**, Mint-master at Danzig, 1656-1685.

D. L. *Vide* **DANIEL FRIEDRICH LOOS**, Medallist, born at Altenburg, 1735, died at Berlin, 1819.

D. L. H. *Vide* **DE LA HAYE**, French Medallist, 1680.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

D. M. *Vide* **DANIEL MEBES**, Mint-master at Gerbstädt (Mansfeld), 1621-23.

D. M. *Vide* **DOMENICO MOLINO**, Mint-inspector at Venice, 1625.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

D. M. (*Ital.*). Signature of a Medallist, who was working during the second half of the sixteenth century. The only medal by him known is that of Martin of Arragon, Count of Ribagorza; it has his portrait on obv. and on R. Jupiter on eagle about to hurl fulmen upon the earth, with the legend: LVCEM.QVE. METVM.QVE.

BIBLIOGRAPHY. — Armand, *op. cit.*

DNIPA, L. (*Span.*). Signature which occurs on a Spanish medal of 1542.

D. O. *Vide* **DURR** and **OMEIS**, Die-sinkers at Dresden, *circa* 1676.

DOB. *Vide* **DOBICHT**, Medallist to the Counts of Wied-Neuwied, 1750-1756.

DOBBS, THOMAS (*Brit.*). A Birmingham Die-sinker and Manufacturer. He edited a number of eighteenth century Tokens, which were engraved by Mainwaring, Hancock, and others.

DOBECK, J. (*Germ.*). Medallist at Olmütz, *circa*, 1737. His initials J. D. appear on thalers of Wolfgang, Bishop of Olmütz.

Graf von Schrattenbach, 1711-1738. This artist was probably employed at the Olmutz Mint.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — J. & A. Erbstein, *Die Ritter von Schultness-Rechberg'sche Münz-und Medaillen-Sammlung*, Dresden, 1868.

DOBEMANN, JACOB (*Germ.*). Ivory-carver of the sixteenth century. He is the author of some fine portrait-medallions in ivory of German celebrities.

DOBICHT (*Germ.*). Bookbinder, then Die-sinker at Neuwied, to the Counts of Wied-Neuwied, 1750-1756. His name occurs again in 1780. The medals by this artist mostly refer to the history of Kurfürst Johann Philipp of Treves; he is also the author of a marriage medal of Count Philipp von der Lippe, 1780. We have seen his signature, D., on a medal of Charles William Frederick of Brandenburg, 1750. — Mining Thaler of same year, — Medal of Count Wied, 1752, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Schlickeysen-Pallmann, *op. cit.*

DOCKLER, DANIEL SIEGMUND (*Germ.*). A Nuremberg Medallist of the end of the seventeenth century. He engraved a number of medals, and also the artistic thalers of Nuremberg, on which the Rathhaus is depicted. In the Reimmann sale there was a specimen of this coin bearing the letters P.H.M. initials of the engraver Philipp Heinrich Müller, who apparently also cut dies for the same coinage. Dockler, the elder, was still living in 1688, as we learn from contemporary documents.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

DOCKLER, DANIEL SIEGMUND (*Germ.*). Son of the last; also a Nuremberg Medallist of the end of the seventeenth and beginning of the eighteenth, centuries. He died after 1730, as coins exist of that year, engraved by him, commemorating the centenary of the Augsburg Confession. There is a coronation medal of Charles VI, 1711, by him, and a commemorative piece of the canonization of Johann Nepomuk, 1729-1736. The former is signed S.D.S.

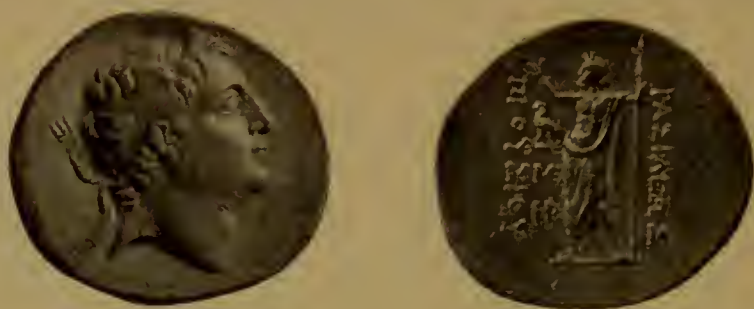
BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Ad. Hess, *Reimmann Sale Catalogue*. — Paul Joseph u. E. Fellner, *Münzen von Frankfurt a. M.*, 1896.

DOCTEUR, CHARLES (*French*). Mint-master at Bayonne, 1836-1837. Distinctive mark : C.D interlinked.

DOCTOR, MATHES (*Bohemian*). A native of Lünz, Engraver of the coins at the Mint of Prague, 1559-1563, and 1564-1566.

DO. DI P. *Vide.* **DOMENICO DI POLO**, Italian Medallist of the end of the sixteenth century.

DOEDALSES (*Greek*). Sculptor of Nicomedia, *circa* B. C. 228. The reverse type of the tetradrachms of Prusias I of Bithynia is evidently copied from the celebrated statue of Zeus Stratios by this artist, which stood in the principal temple of Jupiter at Nicomedia. This figure of Zeus does not occur on the coins of Nico-



Tetradrachm of Prusias I.

medes I, the founder of the Bithynian dynasty, nor on the unique tetradrachm of his son and successor, Ridas, but appears on the currency, from Prusias I to Nicomedes III, on whose death, in 74 B.C. Bithynia became a Roman province. Recent research has established that the inauguration of the famous statue of Zeus Stratios at Nicomedia took place shortly before the accession to the throne of Prusias I, B.C. 228. The great sculptor Daedalses, which ancient texts have confounded with Daidalos, the son of Patrocles, a celebrated artist of Sicyon, flourished at this time, and is mentioned in a fragment of Arrian's *History of Bithynia*, preserved by the Archbishop of Thessalonica in his commentary on Dionysios Periegetes.

BIBLIOGRAPHY. — L. F., *A tetradrachm of Prusias I of Bithynia*, Numismatic Circular, March, 1898.

DOENRAADT, WILLEM VAN (*Dutch*). Engraver of the coins at the Mints of Antwerp and Bruges, 1572-1579. He is probably also the author of the coins struck at the Mint of Maestricht, about this time. The artist received in 1578 the sum of 192 florins for engraving the dies of the new coins, ordered by the State: Double and single gold Florins, 16, 8, 4, 2 Sous, Double Gros and Gros.

BIBLIOGRAPHY. — A. Pinchart, *Biographies des Graveurs belges*, Revue belge de numismatique, 1853.

DOLFINO, ZUANO (*Ital.*). Mint-inspector at Venice, 1762. His initials Z. D. appear on the coins.

DOLET, PIERRE (*Belg.*). Mint-master at Luxemburg, nominated to the same post at Namur, October, 1578.

BIBLIOGRAPHY. — R. Serrure, *Bulletin de numismatique*, mai 1899.

DÖLL, JOHANN VEIT (*Germ.*). Medallist, born in 1750, resided at Suhl, and died in 1835. He worked for the die-sinking establishment of Loos at Berlin; during the space of twenty years, he cut about ninety different dies for that firm. The Dresden Court also employed him on several occasions. His work is fairly good. We have seen a medal, with bust of Asklepios, signed by this artist : DÖLL.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

DÖLL, KARL WILHELM (*Germ.*). Medallist at Mannheim and Karlsruhe, 1810-1848. His signature D appears on Kronenthalers of 1813, and 1817, Double Thaler, of Leopold of Baden, 1852, and also on another of Charles of Hohenzollern-Sigmaringen, 1842, &c.

He was a son of Johann Veit Döll; born 19. May, 1787; became Court-medallist in 1810; Mint-master and chief Engraver of the coins at Mannheim, 1813; Mint-master at Karlsruhe, 1828-1848; died 31. March, 1848.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Dr Emil Bahrfeldt, *Das Münz- und Geldwesen der Fürstenthümer Hohenzollern*, Berlin 1900.

DOLLIN, J. (*French*). Medallist of the end of last and beginning of the present, century; he was residing at Paris *circa* 1680, and worked for the French Medal Mint from 1714 to 1725. He was employed to complete the series of medals of Louis XIV. The total of the sums paid to him for this work amounts to 16,780 livres.

The following medals engraved by this artist are described in the Catalogue of the French Mint Museum : Birth of Louis XIV, 1638; Beginning of the King's reign, 1643; — Thionville taken, 1643; — Peace with Italy, 1644; — Thirty cities taken; — Béfort taken, 1654; — Landrecies, Condé and Saint-Gislain, 1655; — Reception of the Queen of Sweden, 1656; — Taking of Valencia in Italy, 1656; — La Capelle taken, 1656; — Montmédy taken, 1657; — Privacy of the King's counsels, 1661; — Birth of the Dauphin, 1661; — Promotion of the Knights of the Holy Ghost, 1662; — Campaign of 1667; — Aire taken, 1676; — Siege of Charleroi raised, 1677; — Conquest of Alsace, 1680 (*illustrated*); — Birth of the Duke of Anjou, 1683; — Mons taken, 1691; — Charleroi taken, 1693; — Safety of the Spanish coast, 1704; — The Lines of Stoloffen taken, 1707; — Raising of the Siege of Toulon, 1707; Gerona taken, 1711; — Campaign of 1713; — Regency of Louis XIV; — Education of the King, 1717 &c. Most of these are signed *J. D.*

Dollin is perhaps the author of the following medals, most of which bear only his initial D as signature : Dunkirk taken, 1646; — Peace of Westphalia, 1648; — Peace of Westphalia or Münster (?); — Arras receives help from the King, 1654; — Peace

of the Pyrenees, 1659; — The Queen enters Paris, 1660; — The King accessible to all his subjects, 1661; — Assiduous assistance of the King to the Councils, 1661; — Chamber of Justice, 1661; — Douai taken, 1667; — Fortification of 150 towns, 1692; —



Conquest of Alsace, by Dollin.

Dixmuyden and Deinse taken, 1695; — Engagement of Luzana, 1702; — Nice taken, 1706; — Tortosa taken, 1708; — Battle of Denain, 1712; — Louis XV, Declaration of Regency, 1715.

M. Guiffrey is inclined to attribute to Dollin a series of medals, some of which however may be the work of Dufour: Battle of Nordlingen, 1645; — Defence of the Dutch, 1666; — Fortification of Dunkirk, 1671; — Victory of Altenheim, 1675; — Victory of Palermo, 1676; — Tobago taken, 1677; — Lewé taken, 1678; — Conquest of Alsace, 1680; — Enrolment of Sailors, 1680; — Demolition of Huguenot temples, 1685; — Montmélian taken, 1691; — Various portraits of the King, &c.

Dollin was a very active engraver, and his work is not inferior to that of most of his contemporaries.

BIBLIOGRAPHY. — J. J. Guiffrey, *La Monnaie des Médailles*, Revue numismatique, 1887. — Bolzenthall, *op. cit.* — C. Wyllys Betts, *American Colonial History illustrated by Contemporary Medals*, New York, 1894.

DOLLINGER, HANS (*Germ.*). Sculptor of the first half of the sixteenth century. He also executed medals: Philipp von der Pfalz, 1522; — Do, 1527; — Otto Heinrich, undated. His monogram **H** appears on the first of these pieces.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884.

DOM. POGG. *Vide* **DOMENICO POGGINI**, Goldsmith and Modeller at Florence, 1560-1570.

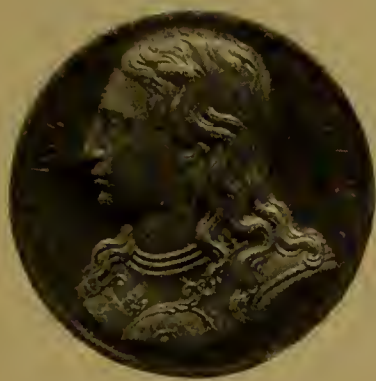
BIBLIOGRAPHIE. — Schlikeysen-Pallmann, *op. cit.*

DOMANECK, ANTON, also **DOMANÖK**, or **DOMANIG** (*Austr.*), 1713-1779. Sculptor, and Medallist of Vienna; filled the post of Professor of Medal-engraving at the Viennese Academy of Fine Arts. On

his election he executed a large medallion, representing the Emperor Joseph II in a Roman toga. By this artist are also : Empress Elisabeth Christina, widow of Charles VI, undated ; — Francis I, R. The Emperor between Hercules and Minerva, 1574, signed *A Domanöck* ; — The Imperial Family, 1754, signed *AD*. His medals were cast and chased.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Domanig, *Porträtmedaillen des Erzhauses Oesterreich*, Wien, 1896.

DOMARD, JOSEPH FRANÇOIS (*French*). 1792-1858. Medallist, and Gem-engraver of the first half of the present century. Pupil of Cartellier and Jeuffroy. Entered the Ecole des Beaux-Arts in 1810, and won three years later the second Grand Prix for medal-engraving : Ulysses recognized by his dog. His productions are numerous, but the period of his greatest activity is comprised between 1824 and 1837. This artist largely contributed to the *Galerie métallique des grands hommes de la France*, among which his portrait medals of Sully, Molé, Joan of Arc (*illustrated*), Fléchier,



Joan of Arc, by Domard.

Catinat, Duquesne, Prevost, Voltaire, Rousseau, &c, are the best



Five-franc Piece of Louis-Philippe, by Domard.

known. The 5 Franc piece of Louis-Philippe, old bust (*illustrated*),

was engraved by him; the portrait is very fine. In 1848, he also submitted patterns for the new coinage of the Second Republic, which were not accepted, except those for the copper currency. Domard was chosen in 1850 to execute the Council Medal of the London International Exhibition, 1851, and by him are also : English Attack on Antwerp, 1809, R. only; — Visit of Louis-Philippe to Windsor, 1844; — Battle of Navarino, 1827, struck on the death of Admiral de Rigny, in 1835.

The following medals are very much esteemed : Society of Mutual Teaching; — Erection of the Church of Notre-Dame de Lorette; — Triumphal Arch of the Place du Carrousel; — The Chamber of Commerce of Marseilles; — Fame registering the name of General Foy; — Louis-Philippe visits the Rouen Mint, 1831; — Napoleon I's statue replaced on the National Column, 1833 (2 var.); — Jeton of the Dieppe Chamber of Commerce; — Abel Blouet; — Pierre Cartelier; — Nicolas Catinat; — Mathieu Molé; — Molière; — Charles Percier, 1840; — A. F. Prevost d'Exile, 1830; — Comte de Rigny, 1827; — Battle of Navarino; — Triumphal Arch of l'Etoile; — Birth of the Comte de Paris; — Talleyrand, &c.

His engraved stones of the Duke of Berry are considered very fine, and likewise the gems representing Ulysses, disguised as a beggar, recognized by his dog; — Theus raising the stone under which his father had hid his arms, 1813; — Warrior seizing arms on the altar of the Fatherland, 1814; — Faun; — Innocency, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — F. de Saulcy, *Souvenirs numismatiques*, etc. — Dr F. P. Weber, *op. cit.* — *Thomsen Catalogue*. — Bolzen-
thal, *op. cit.* — R. Marx, *Médailleurs français*, Paris, 1897.

DOMARÖCK, ANTON = DOMANECK, *suprd.*

DOMEIN, GUIGUES (*French*). First Mint-master of Grenoble, elected on the 13th of January, 1490; died in 1502. His real name was Guigues Myonet. His distinctive mark was a rose, accompanied by a G (for Grenoble) except on the Patards and Deniers tournois.

BIBLIOGRAPHY. — R. Vallentin, *Les Différents de la Monnaie de Grenoble*, *Annuaire de numismatique*, 1894.

DOMENGE, HARRIET (*French*). Engraver of coins at the Mint of Bordeaux, elected in 1563, dismissed in 1570 as a Huguenot, and replaced by Jehan de Héralde, but restored to his post in 1572.

BIBLIOGRAPHY. — A. Barre, *op. cit.*

DOMENICO DI POLO (also called **DOMENICO DE' VETRI**). Florentine Medallist, Gem, and Coin engraver of the first half of the sixteenth

century. He was born at Florence, *circa* 1480, and was the son of Polo d'Angelo de' Vetri. The artist learnt the art of gem-engraving with Pier Maria da Pescia, under whom he was working in 1501. The date of his death is placed at about 1547 or soon after, as the last mention made of him occurs in that year. His master-piece is a beautiful intaglio cut in emerald representing Hercules, 1532; this gem served as a seal to the first Duke of Florence, Alessandro de' Medici, and his successor, Cosimo I. The following medals by Domenico di Polo are known : Alessandro de' Medici (6 types); — Cosimo de' Medici (5 types) : 1. *℞*. Capricorn, 1537; 2. *℞*. Salus Publica; 3. *℞*. Faith seated to l.; 4. *℞*. Hercules stifling Antæus; 5. *℞*. FLOREN.SALVS PVBLICA. Seated female personifying the city of Florence; — Francis I, King of France, &c.

BIBLIOGRAPHY. — A. Heiss, *Les Médailleurs de la Renaissance*. — Armand, *Les Médailleurs italiens*, Paris. 1883-1887. — I. B. Supino, *Il Medagliere del R. Museo Nazionale di Firenze*, 1899.

DOMENICO COMPAGNI (surnamed **DE' CAMMEI**): Milanese Gem-engraver of the early part of the sixteenth century. His master-piece is a portrait of Ludovico Il Moro, cut on a Balais ruby, ten lines in diameter; otherwise, very little is known of this artist.

BIBLIOGRAPHY. — King, *op. cit.* — Babelon, *op. cit.*

DOMENICO LANDI *Vide* **LANDI**.

DOMINGO, J. (*Argentine*). Contemporary Medallist, residing at Buenos Ayres. He engraved medals in 1885 to commemorate the proclamation of Dr Dardo Rocha.

DOMINIK, GEORG (*Austrian*). Mint-master at Kutteneberg, succeeded Wolf Herolt, in 1598, but died in the next year of the plague.

BIBLIOGRAPHY. — *Regesten zu J. Newald's Publicationen über österreichische Münzprägungen*, 1890.

DOMINO, CLAUDE (*French*). Goldsmith, who engraved and assayed coins at the Mint of Troyes from 1639 to 1644. His salary amounted to 62 livres 10 sols per annum.

DOMINO, JEAN (*French*)? 1554-1572. **JEAN VAUCHER** surnamed **DOMINO**, Goldsmith of Troyes, married a daughter of Henryet Boulanger, Mint-master (*Vide, supra*). Jean Domino was appointed to engrave the coins at the Mint of Troyes in 1570. His signature appears as *J. Dno*.

DOMINO, NICOLAS (*French*), 1573-1654. Goldsmith, appointed Engraver of the coins and Assayer at the Mint of Troyes in 1638.

BIBLIOGRAPHY. — N. Rondot, *Les Graveurs de la Monnaie de Troyes*, 1892.

L. FORRER. — *Biographical Notices of Medallists*.

DOMINO, PIERRE (*French*). Mint-master at Troyes, 1358-59. He was named in 1370, by royal letters, "Général visiteur des Monnaies du Dauphiné", and in 1383, "Général maître des Monnaies."

BIBLIOGRAPHY. — N. Rondot, *Les Graveurs de la Monnaie de Troyes*, Mâcon, 1892.

DONA, GIULIO (*Ital.*) Mint-inspector at Venice, 1675-6. His initials G.D. appear on the coins.

DONA, LEONARDO (*Ital.*). Mint-inspector at Venice, *circa* 1478.

DONADIO (*Ital.*). Medallist of the first half of the present century. He contributed to Mudie's "Series of National Medals", Durand's Series, and to the "Galerie métallique des grands hommes français". The following are some of his best known works: Francis Henry Egerton, Earl of Bridgewater; — Olivier de Serres; — Fontenelle, 1819; — Arthur, Duke of Wellington; — Vitt. Alfieri, 1820; — Charles Duclos, 1821; — Jos. Louis Lagrange; — Ennio Quirino Visconti, 1821; — Corregio, &c. On some medals the artist signed his name DONNADIO.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Dr F. P. Weber, *op. cit.* — Num. Chronicle, 1888 & 1895.

DONATELLO (*Italian*). One of the greatest sculptors of the early period of the Renaissance. He was born at Florence, probably in 1386. Numerous statues, busts, marble medallions, sepulchral monuments, still extant, attest the genius of his talent, the loftiness of his conceptions, as well as the skilfulness of his chisel. Cellini, speaking of him and Michelangelo, before the Grand Duke of Florence, Cosmo de' Medici, calls them "the two greatest men that ever lived". Donatello is the first gem-engraver on record of the first half of the fifteenth century, according to the testimony of his friend, Philaretus; it is certain that he had recourse to antique gems as prototypes for eight bas-reliefs which served to decorate the *cortile* of the Palazzo Ricardi under Cosmo de' Medici († 1464). These represent: Faun carrying Bacchus; — Bacchus discovering Ariadne; — Triumph of Bacchus and Ariadne; — Daedalus tying wings on Icarus; — Ulysses and Athena; — Centaur; — Barbarian prisoner standing before Roman general; — Diomedes carrying off the Palladium, &c. Donatello is also the author of some beautiful plaques in bronze: Saint Sebastian suffering martyrdom; — another now in the Louvre, but formerly in the His de la Salle collection, is attributed to this artist, and others no doubt exist.

Donatello died on the 13th of December, 1466, at the age of eighty. Towards the end of his life, he was deprived of some of his faculties, and would have suffered the hardships of want, had not

his former protector and patron allowed him a small pension to help him through. His body was accompanied to its resting place by all the leading artists residing at Florence at the time, and the sculptor's dearest wish was realized by his burial in the Basilica of San Lorenzo, not far from the mausoleum of Cosmo de Medici, one of his master-pieces, and a lasting proof of the wonderful genius of the great Florentine sculptor.

Donatello trained several pupils, who have produced some fine medallic works : Bertholdo, Michelozzo, Giacomo, Vellano, and others.



Portrait of Donatello.

By Donatello and his school are the following plaques : Virgin and Child (6 var.); The Scourging of Christ ; — Pietà ; — Entombment of Christ ; — Déd Christ supported by two angels (3 var.); — S^t Jérôme ; — Triumph of Love ; — Cupid at play (2 var.); — Sword hilt ornaments, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Babelon, *op. cit.* — E. Plon, *Benvenuto Cellini*, Paris, 1883. — E. Müntz, *Donatello*, Paris, 1885. — Dr Julius Cahn, *op. cit.* — E. Molinier, *Les Plaquettes*, Paris, 1885. — Perkins, *Historical Handbook of Italian Sculpture*. — Semper, *Donatello, seine Zeit und Schule*. — J. Cavallucci, *Donatello*. — *Gazette des Beaux-Arts*, 1886.

DONATI (*Austr.*). Warden of the Mint at Kremnitz, 1765-1770. On the coins issued by him appear the letters K (Kremnitz) D (Donati).

DONATIVE, JOHN (*Brit.*) of the Castle of Florence, and Philip John Denier, were conjointly "Masters and workers" at the Mint in the Tower of London, from 1349 to 1350, when it appears that Anthony Bache and Nicholas Thome superseded them in their office.

BIBLIOGRAPHY. — Ruding, *op. cit.*

DONATO, JOHN LOTTE NICOLE (*Brit.*). The "Mints Accounts in the Exchequer" mention as Mint-masters in the 23rd year of Edward III : *John Lotte Nicole Donato du Chastell de Florence and Socii Sui*. No doubt this Donata is the same as Donative, who filled a similar office in the 30th year of the same reign.

BIBLIOGRAPHY. — Ruding, *op. cit.*

DONNER, GEORG RAPHAEL (*Germ.*). Architect and Medallist of the first half of the eighteenth century. Bolzenthall records a medal engraved by him of Karl Albrecht of Bavaria. He was a brother of Matthäus Donner.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

DONNER, IGNAZ (*Germ.*) Medallist and Coin-engraver at the Mint of Vienna, 1776-1803. He was a nephew of Matthäus Donner, and was born at Kremnitz in 1752. His signature appears as I.D.F. or simply D. The following medals and coins are amongst his best known productions : Empress Maria Theresa R². by J. N. Wirt ; — Francis II and Consort, Maria Theresa of Sicily, 1799 ; — Thaler of Francis, Prince Bishop of Gurk, 1801 ; — Medallion of same, 1775 ; — Prince G. T. von Stahremberg ; — Charles Joseph, Prince of Salm, 1790.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Domanig, *op. cit.*

DONNER, MATHIAS or **MATTHÄUS** (*Germ.*). Medallist to the Imperial Court of Vienna, and Professor at the Academy of Fine Arts in that city. He was born at Kremnitz in 1704, and his decease was not before 1767 at Vienna. The period of his greatest activity is comprised between 1736 and 1767. Most of his works are signed DONNER, but on others his signature appears also as M.D.F., M.D., or D. He is the author of the following medals : Empress Elizabeth Christina, Consort of Charles VI ; — Queen Maria Theresa (Gnaden-Medaille) ; — The same as Empress ; — Duke Leopold I of Lorraine and Consort, Duchess Elizabeth of Orleans, 1739 ; — Duke Leopold I alone, 1745 ; — Empress Maria Theresa and Consort Francis I ; — Death of Archduke Charles ; — Breslau Thaler of 1753 ; — Philipp Gotthard, Graf von Schaffgotsch ; — Foundation of the "Ritterakademie" at Liegnitz, 1735 ; — Emmerich, Count Esterhazy, 1738 ; — Extension of the Abbey of St Blasien in the

Black Forest (medal struck in honour of Francis von Schechtelein); — Prize medal of the Academy of Fine Arts at Vienna; — Coronation medal of Francis I, 1745; — Undated medal of Francis I R. DEO ET IMPERIO; — Duke Ludwig VIII of Hesse Darmstadt, 1745.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Domanig, *op. cit.* — Paul Joseph u. Ed. Fellner, *op. cit.* — Ad. Hess, *Münzen- und Medaillen-Cabinet des Justizraths Reimann in Hannover*, Frankfurt a. M., 1891-1892.

DONOBERTUS (*Gaul.*). This name occurs on a seal of the third century, described by M. Deloche in *Revue archéologique*, N. S., XL, p. 19; but it appears that Donobertus was not the engraver's name, but that of a physician of the seventh century, into whose possession the seal had come.

DONON (*French*). Masonic Engraver of the end of last century. His signature is found on a medal of the "Chapter Lodge of the Friends of Peace", Paris, 1789.

BIBLIOGRAPHY. — Marvin, *op. cit.*

DOORT, ANTONIUS VAN DER (*Dutch*). Medallist of the beginning of the seventeenth century. Bolzenthall mentions that he was working *circa* 1600, but does not give any of his productions.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

DOPPES, BENOIT (*French*). Master of the Mint of Gex, in conjunction with Claude Denis, from 1584 to 1587, under the Dukes of Savoy. That Mint was only used for a very short time, and later on Gex was ceded to France.

BIBLIOGRAPHY. — C. F. Trachsel, *L'Atelier monétaire de Gex*, Bulletin de la Société suisse de Numismatique, 1882-84.

DORCIÈRE, LOUIS ÉTIENNE ANDRÉ (*Swiss*). Sculptor and Medalist, born at Geneva in 1805, where he died on the 30th August



Geneva Shooting Thaler, 1851, by Dorcière.

1879. He was a pupil of Detallaz, Reverdin, Jaquet, and Bovet,

and spent some time in Paris at a medallist's. From 1831 to 1872, he occupied the chair of Professor of Modelling at the Geneva School of Art, and was a member of the Grand Conseil. During his few leisure moments, Dorcière produced terra-cotta models, portraits, busts, &c. ; his statues of Hornung, Diday, and Samuel Darier are well known ; his best work is a group representing Hagar and Ishmael, now at the Musée Rath ; the bust he executed of F. J. Pictet de la Rive adorns the Hall of the Natural History Museum at Geneva.

This artist engraved a very small number of medals ; the best known is the official Federal Shooting Festival Thaler of Geneva, 1851 (*illustrated*), and a medal commemorating the inauguration of a Monument to Calvin, in 1835.

BIBLIOGRAPHY. — *Bulletin de la Société suisse de Numismatique*.

DORDONI, ANTONIO (*Ital.*). Gem-engraver of Bussetto, in the Dukedom of Parma, died at Rome in 1584, at the age of 56. He attained great celebrity on account of his beautiful productions, none of which have however come down to us.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Babelon, *op. cit.* — P. J. Mariette, *Traité des pierres gravées*, etc.

DORER, ROBERT (*Swiss*). Sculptor, recently deceased. H. Bovy engraved the Bremgarten Cantonal Shooting Festival Medal, 1891, from his designs. This artist also submitted patterns for the Swiss coinage, and Wiener's 20 Franc piece was engraved from drawings and suggestions he placed at the disposition of the Swiss Federal Council.

DORIER, JEAN (*French*). Master of the Mint at Embrun (Dauphiny), 1407-1409. He issued Ecus à la couronne, Dizains, and Liards.

BIBLIOGRAPHY. — Roger Vallentin, *La Monnaie d'Embrun*, *Annuaire numismatique*, 1894-5.

DORIN, COLIN (*French*). Mint-master at Troyes in 1356.

DORIOT, ADRIEN ANTOINE (*French*). Sculptor, born at Vendôme (Loir-et-Cher), on the 29th of April, 1821 ; pupil of F. Rude. He is the author of a number of portrait medallions in clay and bronze, in imitation of his master and David d'Angers.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DORNSTRAUCH, RUDOLF (*Germ.*). Mint-master at Celle, 1673-1685.

DORPE, ROMBAUT VAN DEN (*Belg.*). Goldsmith of Malines at the

beginning of the sixteenth century. He engraved in 1524 a seal for the Emperor Charles V; it represents the sovereign seated on throne, surrounded by the arms of the Empire and those of the seventeen provinces of the Netherlands; the legend is : S. CAROLI DEI GRA RONOR IRATOR HISP^R REG ARCHD AVST DVC BVRG BRABA LVCEBGI COIT FLAD HOE. The engraver was paid 120 livres of Flanders for this work, and its accompanying counter-seal.

BIBLIOGRAPHY. — A. Pinchart, *Les Graveurs belges*, Revue de la numismatique belge, 1852.

DORRER, *Vide* **DORER**.

DORRIEN AND MAGENS (*Brit.*). “In the year 1798, in consequence of the extreme scarcity of silver money, Mess. Dorrien and Magens sent a quantity of bullion to the Mint to be coined according to the law, which had never been repealed, by which it was enacted that any one sending bullion to the Mint might have it coined into money, upon the payment of certain dues. The whole was actually coined into shillings from dies varying very slightly from those of 1787, but with the date 1798, and having no dot over the head; but the very day on which the bankers were, by appointment, to have received the coin, an Order of Council was received, commanding it all to be melted, upon the ground that the proceeding had been irregular, and that no coinage was lawful without the sanction of a royal proclamation. Very few indeed of these pieces escaped the crucible.” (Hawkins, *Silver Coins of England*, London, 1887, p. 412.)

One of these pattern shillings, engraved by Pingo, is described in Spink & Son's, *Catalogue of H. Montagu's Milled English Coins from George I to Victoria*, London, 1890.

DORSCH, CHRISTOPHER (*Germ.*). Gem-engraver of Nuremberg, 1676-1732. M. Babelon calls him a mediocre artist, who inundated Germany with portraits of Popes, Emperors, Kings of France, and other sovereigns as well as celebrated persons. He also produced “*unfaithful*” copies of famous antiques, with nothing to recommend them in the execution”. A large number of Dorsch's gems were engraved for Ebermayer, who published them. Two of his daughters practised the glyptic art with more or less success.

BIBLIOGRAPHY. — E. Babelon, *La gravure en pierres fines*, Paris, 1894. — King, *op. cit.*

DORSCH, SUZAN MARIA (*Germ.*). Daughter of the preceding, distinguished herself as a Gem-engraver. She married Johann Justinus Presler, of Nuremberg. One of her works, a clever copy of

Solon's famous head of Medusa, is to be seen at the British Museum (*illustrated*).



Head of Medusa, by S. M. Dorsch.

BIBLIOGRAPHY. — Babelon, *op. cit.* — King, *op. cit.*

DORVILLE (*French*). Contemporary Die-sinker, residing at Paris.

DOUBLE, FRANÇOIS LE (*French*). Contemporary Sculptor and Medallist; was rewarded with a *Mention* for his exhibit at the Salon of 1898. In the following year his works in the goldsmith's art again attracted a considerable amount of admiration. At the Salon of 1900, he obtained a medal of the third class.

DOUBLEDAY, EDMUND or **EDWARD** (*Brit.*). Mint-master in London, in conjunction with Thomas Lord Knyvet, from 1617 to 1623 (?).

DOUBLEDAY (*Brit.*). Coin-dealer and Forger of ancient and modern coins, of the first half of the present century. He is the acknowledged author of a copy of the celebrated Oxford crown, cast from the original in the British Museum. Whether he did copies with the intention of deceiving collectors or not is open to doubt; he also produced electrotype impressions of over two thousand seals, from the London and Paris collections, and dealt in these. It appears from a letter I have recently seen that Mr. Till, the well-known coin expert was himself once deceived by a Roman aureus produced by Doubleday.

BIBLIOGRAPHY. — *Numismatic Chronicle*, 1849. — Lecoy de la Marche, *Les Sceaux*, Paris 1894.

DOUILLET, ALFRED ALEXANDRE (*French*). Sculptor of the second half of the nineteenth century. At the Salons of 1868, 1869, and 1874, he has exhibited portrait-medallions, and in 1877, one of M. le curé Buffet.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DOUJON, JACQUES DU (*Swiss*) is mentioned in 1224 as one of the signatories of the sale contract between Berthold of Neuchâtel and William, bishop of Lausanne, for the right of coinage.

BIBLIOGRAPHY. — Jeanneret and Bonhôte, *Biographie neuchâteloise*, Neuchâtel, 1863.

DOVERI, GIOVANNI PAOLO (*Ital.*). Goldsmith, Mint-master, and Coin-engraver at Turin, during the second half of the sixteenth century.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

DOWIG (*Germ.*). Die-sinker who was residing at Hildesheim from 1761 to 1764.

DOYSELL (*French*). More properly **D'OYSELL**, French ambassador to Scotland under Queen Mary, was licensed in 1554 to coin "tua stane wecht" of silver pennies.

BIBLIOGRAPHY. — Burns, *Coinage of Scotland*, Edinburgh, 1887.

D. P. *Vide* **DOMENICO DI POLO**, Die-sinker at Florence, end of the 16th century.

D. P. *Vide* **DOMENICO POGGINI**, Goldsmith, Architect, and Medallist of Florence, 1560-1589.

D. P. F. *Vide* **DOMENICO POGGINI FECIT**.

D. P. Z. *Vide* **DIETRICH PHILIPP ZACHAU**, Mint-master at Lubeck, 1758-1769.

D. P. I. (*Ital.*). Signature of a Medallist who was working *circa* 1490. It appears on a medal of Filippo Casoli, doctor and professor (Dreyfus Collection).

This signature DPI might be interpreted as *Dominicus Patavinus Incisit*, and in this case the medallist would be **DOMENICO CAMPAGNOLA**, painter and engraver of Padua.

BIBLIOGRAPHY. — Armand, *op. cit.*

D. R. *Vide* **RICHARD FOX**, Bishop of Durham, 1494-1502.

D. R. *Vide* **DAVID REICH**, Medallist of St Gallen, born in 1715, † 1771.

DR. F. *Vide* **JEAN PIERRE DROZ**, Medallist, 1746-1823.

DRAB (*Bohem.*). Die-sinker and Coin-engraver, worked at the Mint of Kuttenberg in 1494, 1498, and 1501.

DRAPPENTIER, D. (*Dutch*). Medallist, born at Dordrecht, in which city he worked during the latter half of the seventeenth century. His name is indifferently spelt Drapentier, Trappentier, or Trapentier. Several medals of the English series are signed by this engraver : Literary Reward, 1691, presented by King William III during his visit to Holland to poets who distinguished themselves in celebrating the expedition to Britain; — Pacification of Ireland, 1691; — Peace of Ryswick (medal struck by the city of Dordrecht), 1697, &c. The work of this medallist is not of great merit.

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations of British History*, London, 1885. — Bolzenthall, *op. cit.* — H. A. Grueber, *A Guide to the Exhibition of English Medals at the British Museum*, London, 1891.

DRAPPENTIER, JAN (*Dutch*). Son of the preceding; filled the post of Engraver at the Mint of Dordrecht, in the early part of the eighteenth century. He is the author of the following medals : Death of Queen Mary, 28 Dec./7 Jan. 1694/5 (2 var.); — Peace of Ryswick, 1697 (medal struck by order of the magistrates of Amsterdam); — Peace Rejoicings at Gouda, 1697 (2 var.); — Peace of Utrecht, 1713 (Dutch memorial of the Peace of Utrecht), &c. J. Drappentier seems to have worked with De Wys and others at Amsterdam, about 1713.

BIBLIOGRAPHY. — Franks Grueber, *op. cit.* — Bolzenthall, *op. cit.*

DRÄXELMAIR, MARTIN (*Germ.*). Engraver (?) at the Mint of Hall in 1591.

DRÉAN (*French*). Engraver at the Mint of Nantes, 1706-1710.

DRENTWETT, ABRAHAM (*Germ.*). Wax modeller and Chaser, who died at Augsburg, in 1721. His works bear the signature A. D.

DRENTWETT, SEBALD (*Germ.*). Die-sinker at Augsburg, 1845-1860, and afterwards at Nuremberg. The present firm is under the management of C. Drentwett, at Augsburg. In a catalogue issued in 1897 a large number of medals issued by Sebald Drentwett and his successors, from 1828 to the present day, are offered for sale. Of the 230 specimens mentioned in the list, we can only enumerate a few : BADEN, Dr Carl v. Rotteck, 1832; — General von Auerswald, 1848; — Archbishop Hermann of Freiburg, 1850; — 5th centenary of the Heidelberg University, 1886; — BAVARIA. 3rd Centenary of the Augsburg Confession, 1830; — Gutenberg Jubilee, 1840; — Inauguration of the Augsburg Railway Station,

1846; — 9th Centenary of the Victories of the Germans over the Hungarians, 1855; — Building of the Stock Exchange at Augsburg, 1828; — Suabian Exhibition, 1886; — St Ulrich Cross, 1893; — Commemoration of Sedan, 1895; — Richard Wagner R. Opera House at Bayreuth; — Archbishop Mich. v. Deinlein, of Bamberg, 1852; — 5th Centenary of the Discovery of the Holy Treasure, 1888; — The Walhalla of Kelheim, 1842; — Danube-Main Canal; — Portrait of King Maximilian Joseph, 1828; — Ludwig-Wilhelmsbridge at Ulm, 1832; — Cardinal Carl Aug. Graf v. Reisach; — International Exhibition of Arts and Industries, 1869; — Exhibition at Munich, 1888; — Duke Otho I, Wittelsbach Jubilee, 1880; — King Lewis I, 1888; — Prince Regent Luitpold, 1891; — Nuremberg Railway Station, 1846; — Monument to Max. Joseph I at Passau; — Ratisbon Cathedral; — Bishop von Senestrey, 1883; — Nuremberg Literary Society, 1885; — St Wolfgang's Jubilee, 1894; — 4th Centenary of the Rosenheim Shooting Society, 1886; — Straubing Shooting Festival, 1880; — Speyer Evangelical Bundestag, 1892; — Portrait of Seb. Kneipp; — Würtzburg University Jubilee, 1882; — BREMEN. Victory of the Germans over the Danes, 1849; — FRANKFURT ON MAIN. Archduke John; — Germania; — Portrait of E. M. Arndt; — General von Auerswald; — Robert Blum; — Heinrich von Gagern; — Prince von Lichnowsky; — German Federal Shooting Fête, 1862; — HESSEN. Grand Duke Lewis IV, 1891; — Bochus Kapelle, Bingen, 1895; — ITALY. Garibaldi; — Pope Pius IX; — Pope Leo XIII; — AUSTRIA. Death of Francis I, 1835; — Coronation of Francis Joseph I; — Constitution of 1848; — Archduke Albrecht; — Freiherr von Haynau; — Freiherr Jos. von Jellachich; — Lewis Kossuth and Jos. Behm; — Cardinal v. Rauscher; — Cardinal Prince Schwarzenberg, 1850; — Graf von Radetsky; — Graf F. von Schlick; — Alfred, Prince Windischgrätz; — Mausoleum of St Nepomuk, 1852; — Monument to Leopold von Buch, 1856; — Opening of the new German Theatre, 1881; — 1300th Anniversary of the Archbishopric of Salzburg, 1882; — INNSBRUCK. Second Austrian Federal Shooting Fête, 1885; — Franciszek H. Duchinski, Kijowianin, 1885; — Death of Crown-prince Rudolph, 1889; — PRUSSIA. Emperor William I, 1870; — William the Glorious, 1871; — Namslau, Monument, 1878; — William I, 90th Anniversary, 1887; — Death of William I, 1888; — Victory Medal, 1870/71 (several types); — Crown-prince Frederick of Germany; — Fisheries-Exhibition at Berlin, 1880; — Emperor Frederick III, 1888; — Accession of William II, 1888; — Second Federal Shooting Fête, 1890; — Reconciliation of William II and Bismark, 1894 (*illustrated*); — 25th Anniversary of the restored German Empire, 1896; — 70th Birthday of Prince

Bismark, 1885; — Bismark Commemoration Medal, 1888; — Resignation of Bismark, 1890; — Bismark's 80th Birthday, 1895; — 90th Birthday of Fieldmarshal v. Moltke, 1890; — Death of Moltke, 1891; — Cologne Cathedral, 1880; — The Holy Coat at Treves, 1891; — RUSSIA. The Russo-Turkish War, 1877/8; — SAXONY. King Albert's Jubilee, 1893; — Alexander, Grand Duke of Saxe-Weimar; — Goethe and Schiller Monument at Weimar; THURINGIA. Erfurt Cathedral; — The Hermann Monument, 1875; — Ernest von Bandel, 1875; — WÜRTTEMBERG. Ulm Cathedral; — 5th Centenary of Ulm Cathedral; — Dr Victor von Bruns, 1883; — Death of King Charles, 1891; — SWITZERLAND. Federal Choral Festival at St Gall, 1856; — Federal Choral Festival at Zurich, 1859; — Federal Shooting Fêtes at Zurich, 1859; and Stanz, 1861; — Federal Music Festival at Zurich, 1867; —



Reconciliation of William II and Bismark, 1894.

Federal Shooting Fête at Schwytz, 1867; — New Federal Constitution, 1874; — Federal Shooting Fête at Lausanne, 1876, &c.

The present firm of Drentwett has issued a number of religious medals, and Pilgrims' Badges of Altötting, Amberg, Andechs, Birkenstein, Büchlberg, Bozja-pot-na-Brezjah-na-Gorenskem, Ettal, Georgenberg, Goessweinstein, Kreuzberg, Maria Eich, Innsbruck, Maria Plain, Maria Zell, Oberammergau, Ottobeuren, Steinbach, Vierzehnheiligen zu Frankenthal, Violau, Wies, near Steingaden, and Hl. Wasser in Tyrol. C. Drentwett has also issued medals of St Aloisius Gonzaga, St Anne, St Anthony of Padua, the Holy Family, The Holy Heart of Jesus, The Holy Heart of Mary, St Joseph, St Isidorus, The Holy Supper, Birth of Christ, Salvator mundi, &c. and his name appears on the following Swiss medals: Federal Shooting Fête at Lausanne, 1896; — Choral Festivals at Zurich, 1869, and Basle, 1875.

Some of the productions of the Drentwetts are praiseworthy, but as a rule their medals were issued at very low prices and not enough care has been taken to ensure artistic execution.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — *Sammel List über die aus der C. Drentwett'schen Prägeanstalt in Augsburg hervorgegangenen Medaillen und Denkmünzen*, Augsburg. 1897.

DRESDEN, JOHANN AUS (*Germ.*), Warden at the Mint of Krakau, 1576. He is also sometimes called JANA DREZDENCZYKA. The coins issued by him bear the initials I.D.

DRILOTH (*Bohem.*). Mint-master at Prague, 1207.

DRIVON (*French*). Contemporary Die-sinker at Paris.

DROOP, G. (*Swiss*). Die-sinker residing at Geneva. He engraved the dies of medals struck at the private mint of M. L. Furet, to commemorate the Swiss National Exhibition at Geneva, 1896, and the Swiss Village. We have also seen his signature on a fine medal of M. Roumieux-Machet, dated 1887.

BIBLIOGRAPHY. — *Revue suisse de numismatique*, 1894.

DROPSY, EMILE (*French*). Contemporary Medallist residing at Paris. At the Salon of 1898 he obtained a third-class Medal. One of his latest works is a plaque representing a Mower. For the firm of L. Chalin he has engraved a large series of medals, medalets, and plaques representing Christ, the Virgin, St George, St Anthony of Padua, St John the Baptist, &c., most of which are exceedingly pretty. At the Salon of 1898, &c., he has exhibited a Marriage Medal, and an *Alma Mater* of fine style.

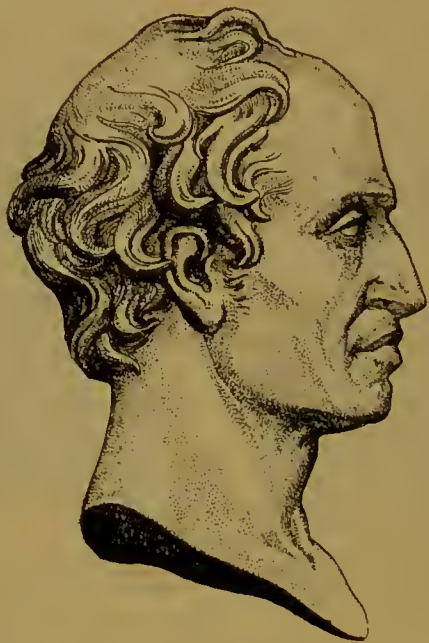
DROU, NICOLAS (*French*). Coin-engraver at the Mint of Rouen, 1632-55.

DROZ, JEAN (*Swiss*). Engraver at the Mint of Geneva, from before the 17th of September, 1540, until the 16th November, 1556. From the 8th of March, 1546, to the 8th March, 1547, he was employed both as Assayer and Engraver. It is very probable that he succeeded Louis Gaillard in 1539, as from documents we find he had engraved dies for Testons already before the 11th of September, 1540.

BIBLIOGRAPHY. — Dr C. F. Trachsel, *Les Maîtres, les Graveurs et les Essayeurs de la Monnaie de Genève, 1535-1792*, Bulletin de la Société suisse de numismatique, 1885. — E. Demôle, *Histoire monétaire de Genève*.

DROZ, JEAN-PIERRE (*Swiss*). A celebrated Coin-engraver and Medallist, born at La Chaux-de-Fonds (canton Neuchâtel) on the 17th of April, 1746, died at Paris on the 2nd of March, 1823. His father, Daniel Droz, was a manufacturer of agricultural implements;

his mother's name was Suzanne Esther Brandt *dit* Griérin. Quite young, he was apprenticed to his father and learnt the first elements of working on metal. Thanks to an extraordinary aptitude for drawing, a taste which was sedulously cultivated by his teachers, his progress was so rapid that it was deemed advisable to let young Droz pursue his studies in the art of engraving. At the age of eighteen, in 1764, he was sent to Paris. Little appears to be known of this period of his life; the young artist was educating his mind and his hand, and while earning his livelihood, was slowly gaining reputation as a master of his craft. As early as 1780, he engraved a medal to commemorate Louis XVI's Alliance with the Bishopric of Basle. It is in 1783 that for the first time Droz' name came promi-



J. P. Droz.

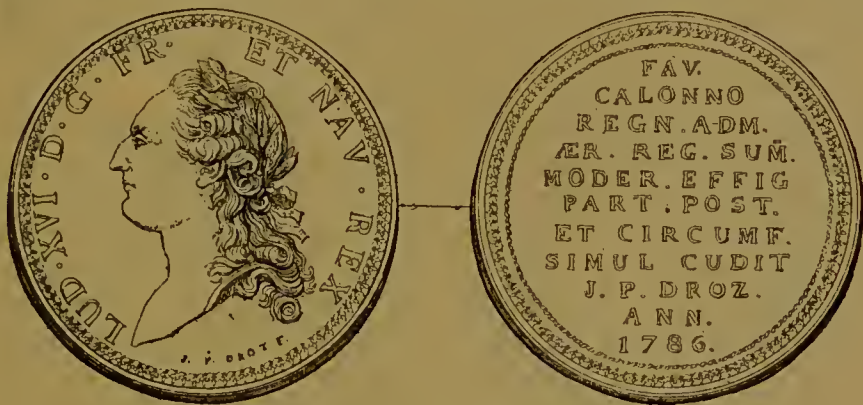
nently before the public, in connection with some improvements which he suggested to the Paris Mint authorities. Three years later he was able to present to De Calonne, the Finance Minister, a beautiful pattern for an Écu of Six Livres, struck both sides at the same time with one blow of the hammer, and the edge bearing an inscription in raised letters. This piece (*illustrated*) is a most admirable production; another, with R^L. crowned double L and similar obv. is equally fine; they were struck with a new press invented by the artist.

Some years after, Droz introduced a new process for reproducing coin-dies with precision and celerity, but political events preventing the French Government from giving him the support he needed,

the artist accepted an engagement with Boulton and Watts, Soho Mint, Birmingham, where he spent several years and was employed in engraving British Regal, Colonial, and foreign copper coins.

During his residence at Birmingham, Droz continued to improve the machinery for coining, and obtained such world-wide reputation that on his return to France, in 1799, he was elected Keeper of the Coins and Medals by the Directoire.

From a biographical account of the artist in *Biographie neuchâtelaise*, I, 265 (Locle, 1863) we extract the following notes concerning his technical inventions : “ J.-P. Droz fit construire plusieurs balanciers de son invention avec les autres machines nécessaires, aussi perfectionnées par lui, et substitua la pompe à vapeur aux bras des hommes pour les mettre en mouvement, ce qui procure une grande accélération de travail, ainsi qu’une économie d’argent et de main-



Pattern Ecu of Louis XVI, 1786, by J.-P. Droz.

d'œuvre. Tout ce qui a rapport à la fabrication, à la gravure, à la trempe des coins, au mécanisme de la virole brisée, du laminoir, du découpoir et du balancier, a fait l'objet des études approfondies de cet artiste. En 1802, ses inventions fournirent la matière d'un rapport à l'Institut de France, dans lequel on lui assigne un rang distingué parmi les hommes qui ont le plus contribué aux progrès de l'art auquel il avait voué ses talents et ses veilles. L'année suivante, un académicien célèbre, M. de Prony, les décrivit avec figures, dans un nouveau rapport à la classe des sciences physiques et mathématiques de l'Institut, qui en ordonna l'impression. Ce rapport, rédigé par MM. de Prony, Desmarets, Perrier, Charles et Berthoud, est un des plus beaux titres de gloire de Droz. D'après ce rapport, le graveur neuchâtelais a apporté dans la trempe et la fabrication des coins plusieurs procédés d'une perfection sans exemple, parmi lesquels on peut distinguer ceux qui sont relatifs aux moyens d'obtenir exactement la similitude des formes et l'égalité des volumes, en ayant

égard aux dilatations des métaux. Il appliqua la presse inventée par Pascal, au mouvement du balancier. Ses perfections sur le laminoir portent principalement sur l'engrenage qui mène en même temps l'un et l'autre cylindre ; sur le moyen de tenir très solidement le cylindre supérieur à une distance arbitraire de l'inférieur, sans que le parallélisme soit dérangé, et de rendre, au moyen d'une articulation heureusement appliquée, le mouvement de ce cylindre supérieur compatible avec celui de l'engrenage qui le mène. Mais le balancier est de toutes les machines employées à la fabrication des monnaies celle dans laquelle Droz a le plus déployé les ressources de son esprit inventif. Il n'est pas une partie de cette machine qu'il n'ait perfectionnée ; mais les descriptions propres à donner l'intelligence parfaite des nouveautés qu'offrent ses mécanismes ne sont pas de nature à entrer dans cette notice. Disons seulement que ses balanciers offraient une garantie contre les contrefacteurs, car on pouvait frapper, au moyen de la virole brisée, la pièce sur face et sur tranche d'un seul coup, quelles que fussent les empreintes creuses ou saillantes que la tranche doit porter. ”

The Jury of the London Exhibition of 1802, after having taken knowledge of the various improvements submitted by Droz, expressed its appreciation of them in the following manner : “ This remarkable artist has embraced the art of coining in all its width, and there is no detail in it which he has not improved. Should his processes be adopted, the possibility of counterfeiting coins would be almost entirely destroyed. He is able to produce specimens, struck on both sides and on the edge at the same time, with one blow of the press, with such perfection, that one may look at the coins thus struck, as having the immense advantage of being inimitable. Every part of the monetary art has been revised, modified and improved by him to such an extent and with such perfection that one would scarcely credit it if actual results were not there to prove his success. ”

The Jury granted a gold medal to Droz, and orders began to pour in upon him from all parts of the world ; various governments consulted him as to improvements in the machinery of their Mints, and we possess the record of a coining-press having been executed by him in 1803 for the King of Spain.

In 1802, Droz was made General Administrator of the Coins and Medals of France, and two years later, Napoleon made him Keeper of the Mint Museum, an office which he held until 1814. In 1810, the artist took part in a competition for the engraving of the French currency and won the prize ; his patterns were selected unanimously in preference to those of his fourteen competitors. In 1815 again, Droz issued a pattern Five-franc piece of Napoleon I, during the 100 days ; this coin (*illustrated*) is very beautiful, and presents a

more faithful portrait of the Emperor than on the previous issues.

Pattern coins by the artist exist also of Alexandre Berthier, Prince of Neuchâtel, Charles IV of Spain, &c.

Among the coins and medals engraved by Droz during his stay at the Soho Mint are the following pieces : Pattern Halfpenny, 1788, signed D. F. on obv. \mathcal{R} . Britannia; — Another, a variety, with neck of King shorter (these occur in bronze, gilt bronze, bright copper and silver plated); — Another, similar, with inscription on edge : RENDER TO CESAR THE THINGS WHICH ARE CESAR'S; — Another, without D. F. on obv.; — Another, the date 1788 in exergue instead of in the legend; — Another, signed DROZ F. in sunk letters on obv. \mathcal{R} . Britannia; ex. 1790; signed DR. F. (2 or 3 var.); — Another, with edge inscribed in raised letters (on the patterns of 1790, the V is substituted for the U); — Another, signed DROZ F.; — Another,



Pattern Five Franc Piece, 1815.

with nude figure of Britannia on \mathcal{R} . Most of these occur in several metals and are most beautifully struck; there are other varieties with edges plain or of guilloche pattern, and differences in the lettering, stops, &c.. The late H. Montagu's Collection contained also Pattern Shillings by Droz, of 1787, with bust of George III, laureate, to r.; initials D. F. and date below. \mathcal{R} . Royal monogram G. R, crowned, within two laurel-branches (2 var.), and Pattern Sixpences, unsigned, of 1788 and 1790, obv. Royal monogram G. R. crowned, within laurel-branches. \mathcal{R} . BRITANNIA seated (sev. var.).

The copper coinage of Bermuda, struck in 1793 at the Soho Mint, was engraved by this artist, whose name appears in full on some specimens on the truncation of George III's head; this coinage consisted exclusively of halfpennies. A variety of the Halfpenny of 1790 occurs which is a "mule" with the obv. of the Bermuda

Halfpenny ¹. The pattern halfpennies and farthings, bearing Droz's signature and the date 1791 are concoctions and have been produced from tampered dies.

Of this last date, 1791, are the Monnerons and Half-Monnerons, struck at Birmingham, and of which a number of varieties are known; also the artist's patterns for the Constitutional coinage of Louis XVI, with head of Louis XVI to l. on obv. and on R. RÈGNE DE LA LOI. 1791. Genius of France writing on tablet (8 var.); signature on obv. J. P. DROZ, and on R. D. (*illustrated*).



Pattern Ecu of Louis XVI, 1791.

In 1792, J.-P. Droz was employed by the French Government to engrave about 14,000 plates of assignats (*Vide* E. Babelon, *Jean-Pierre Droz*, *Grande Encyclopédie*), and in 1793 he also engraved Pattern Ecus of Six Livres of the Republican type.



Lord Elliot, Governor of Gibraltar.

Amongst earlier medals, that of Lord Elliot, Governor of Gibraltar (*illustrated*) is one of the best known. His portrait-medals of

1. In Chalmer's *History of Currency in the British Colonies*, p. 157, these pieces are termed *Pennies*, according to an Order in Council of 1st February, 1793.

Louis XVI, George III, General Bonaparte, Napoleon I, Charles IV, and Ferdinand VII of Spain, Louis XVIII, M. Mongis, &c., are all considered very fine.

Several medals of Mudie's National Series were contributed by Droz : Settlement of the British at Bombay, 1662 (obv. N° 2); — Lord Nelson's Victories, Trafalgar, 1805 (R. N° 6, 2 var.); — Capitulation of Pampeluna, 1813 (R. N° 25); — Peace of Paris, 1814 (R. N° 27); — &c.

The Napoleonic series comprises a large number of works by this artist : Peace of Lunéville, 1801; — Peace of Amiens, 1802; — Construction of the Fleet for Napoleon's projected Invasion of England, 1804 (3 var.; one with FRAPPE A LONDRES EN 1804 in ex.); — Coronation, 1804 (obv. only); — Consecration of the Emperor by Pope Pius VII, 1804 (2 var.); — Distribution of Eagles to the Army, 1804 (2 var.); — Pius VII visits the Medal Mint, 1805; — Institution of the Order of the Iron Crown, 1805; — Napoleon to the manes of Desaix, 1805; — Napoleon lays the first stone of the Desaix Monument, 1805; — The Prince of Baden visits the Medal Mint, 1805 (2 var.); — Marriage of the Prince of Baden with Princess Stephanie, 1806 (2 var. of R.); — The Duke of Gaëta elected Minister of Finance, 1806; — The Emperor crosses the Rhine at Mayence, 1806; — The English cut off from the rest of the World, 1806; — Sovereignities given, 1806; — Building of the Hôtel de Ville at Rouen, 1806; — Medical Society of the Department of Eure, 1806; — Peace of Tilsit, 1807 (R.); — Society of Paris Merchants, 1807; — Agricultural Society of the Seine Department, 1807; — Do of the Department of Eure, 1807; — Dr Guillotin, Inventor of the Guillotine, 1808 (3 var.); — Peace of Schoenbrunn, 1807; — Paris Tribunal of Commerce, 1809; — The Bank of France, 1809 (2 var.); — Chamber of Commerce of Antwerp, 1809; — Imperial Stage-Coach Offices, 1809 (2 var.); — Marriage of Napoleon with Marie-Louise (R. only); — Prince Kurakin, 1810; — To the Memory of Duke of Montebello, 1809; To the Memory of Pierre Vignon; — 1809, Union-Augusta (Spanish pattern Piastre); — Order of the Iron Crown (octagonal); — Imperial Messageries; — Jean Bouvet; — To Napoleon, the CVI Regiment; — Battle of Moskowa, &c.

Several of these medals were struck under the supervision and collaboration of Denon.

The well-known collection of Prof. A. Droz-Farny, at Porrentruy (Switzerland) contains the following works by J.-P. Droz :

COINS. — 40 Francs, 1811; and 20 Francs, 1813, Head of Napoleon, laureate, to l.; — 5 Francs, and 2 Francs, 1814, of Alexandre Berthier, Prince of Neuchâtel (Patterns); — Ecu of 5 francs, 1815 (Pattern R. and Æ.); — Spanish Piastre, Union-Augusta, 1801

(Pattern); — Penny of Bermuda, 1793; and various Pattern Pennies of George III, 1788 and 1790.

MEDALS. — *Undated*. Monument of General Desaix; — Jeton (EX JUSTITIA, &c.); — Henry III (Il fut de ses sujets, &c.); — Henry IV (Natus, &c.); — School of Mines of Mont-Blanc; — Order of the Iron Crown; — *Dated*. Coronation, 1804 (Le Sénat et le Peuple (AN XIII)); — 1780, Treaty of Alliance between Louis XVI and Frederick von Wangen, Bishop of Bâle; — 1776, Judges and Consul of La Rochelle; — 1785, Mining Jeton of Fins and Noyant; — 1801, Peace of Lunéville; — 1802, Peace of Amiens; — 1804, Coronation of Napoleon I; — Construction of 2000 boats for the invasion of England; — Consecration by Pope Pius VII; — Standards given to the Army on the Champ de Mars; — 1805, Pius VII visits the Mint; — Vienna and Pressburg taken; — Meeting between Napoleon and Francis II; — Venice ceded back to Italy; — Peace of Pressburg; — Ulm and Memmingen taken; — Thanksgivings for Peace at Vienna; — 1806, Napoleon I to the Army; — Distribution of crowns; — Erection of the Colonne Vendôme; — Jeton de présence of the Compagnie des Salines de l'Est; — 1807, Battle of Friedland; — Construction of Locks on the Rhine; — Society of Agriculture, Science and Arts; — Gabriel de Serres (Agricultural Society of the Seine department); — 1808, Battle of Sommo-Sierra and Abolition of the Inquisition; — 1809, Jeton of the Bank of France; — Jeton of the Messageries impériales; — 1810, Napoleon I to the Duke of Montebello; — 1812, Battle of the Moskowa; — 1813, Taking of Pampeluna by the Duke of Wellington; — 1814, Departure for the Army; — 1815, Column of the Grande-Armée; — 1815, The 106th Regiment to Napoleon; — 1816, Jeton of the Paris Agents de Change.

The above lists are of course far from being complete.

Neither the Royal Mint, nor the Mint, Birmingham, seem to possess any record of J.-P. Droz's activity in the service of the English government.

We extract from *Musée neuchâtelois*, 1877, the following list compiled by the late Aug. Bachelin of medals and coins engraved by Droz :

MONNAIES & MÉDAILLES

Modèle de l'Écu présenté à M. de Calonne.

1^o Cet écu offre la tête de Louis XVI avec la légende : LUD.XVI.D.G.FR.ET.NAV.REX.; et au revers trois fleurs de lis au milieu de deux LL couronnées; la légende : SIT NOMEN DOMINI BENEDICTUM, 1786.

Le « Domine salvum fac regem » est gravé sur la tranche de cet écu qui a été moulé de toutes faces par un seul coup de balancier.

2° La même pièce avec la même tête, mais portant cette inscription au revers : FAV. CALONNO. REGN. ADM. AER. REG. SUM. MODER. EFFIG. PART. POST. ET CIRCUM. F. SIMUL CUDIT J. P. DROZ ANN. 1786.

Projet de pièces de vingt-quatre Livres.

La tête de Louis XVI. — Au revers, les armes de France et de Navarre, supportées par la tête ailée d'un génie. Légende : CHRIS. REGN. VIRE. IMPER. 1787.

Monnaie anglaise.

La tête du roi ; autour : GEORGIUS III. D. G. REX. ; au revers : une femme assise sur un globe, appuyée sur un bouclier, et armée d'une lance. Légende : BRITANNIA ; exergue : 1788. La tranche en creux.

Médaille de LOUIS XVI, ROI DES FRANÇAIS.

La tête du roi de profil à gauche, en dessous : J. P. DROZ FECIT. Revers : RÉGNE DE LA LOI 1791.

Le Génie de la France, debout, grave sur des tables, avec le sceptre de la raison, désigné par un œil ouvert à son extrémité, le mot : CONSTITUTION. — Les tables sont placées sur un autel rond. — Dans le champ à gauche le faisceau surmonté du bonnet de la liberté ; à droite, le coq. — Exergue : DE LA LIBERTÉ 2 (c'est-à-dire an 2^{me}). — Au-dessus de l'exergue, à gauche, D (Droz). Sur la tranche : LA NATION, LA LOI ET LE ROI.

Essai de monnaie pour le concours de 1791.

Médaille du docteur GUILLOTIN.

Médaille du premier Consul (32 lignes ; le buste du premier Consul).

Légende : BUONAPARTE 1^{er} CONSUL DE LA REP. FRAN. ; exergue : J. P. DROZ. AN IX. 1801. Revers : Le soleil levant sur une partie du globe, où est écrit le mot : FRANCE. Un nuage et la foudre s'éloignent du côté de l'Angleterre. Légende : BONHEUR AU CONTINENT ; exergue : PAIX DE LUNÉVILLE AN. IX. 1801.

Médaille du premier Consul (18 lignes ; style monétaire).

La tête du premier Consul ; légende : BONAPARTE, 1^{er} CONSUL DE LA RÉPUBLIQUE FRANÇAISE ; revers : Astrée descendant sur terre, tenant d'une main le caducée, et de l'autre des balances égales ; légende : LE RETOUR D'ASTRÉE. — Sur la tranche, en relief : PAIX GÉNÉRALE A AMIENS. AN X. MDCCCII.

Médaille du prince de la Paix (22 lignes).

La tête du prince de la Paix ; légende : D. MANUEL GODOY,

PRINCIPE DE LA PAZ, GENERALISSIMO DE MAR Y TIERRA ;
revers : CAMPANA DE PORTUGAL, PAZ DE BADAJOZ, 1801.

Médaille du prince Kourakin (22 lignes).

Le prince de Kourakin décoré de ses ordres ; légende : ALEXANDER BORISSOWICZ PRINCEPS KURAKIN. N. 18. JAN. A. 1752 ; revers : une branche de laurier et de chêne, DIVINO AUXILIO EREPTUS FLAMMIS, AD SUORUM OMNIUMQUE FELICITATEM. PARISIIS I. JULII AD. MDCCCX.

Première médaille pour la Banque de France (32 lignes).

La tête de Bonaparte ; au revers : la Banque de France sous la figure d'une femme assise, donnant une médaille d'honneur à un vieillard présenté par Mercure.

Deuxième médaille pour la Banque de France (32 lignes).

Une femme assise — appuyée sur un coffre posé sur un cube, et dans sa main une branche de chêne. — Légende : BANQUE DE FRANCE.

Médaille pour la ville de Strasbourg.

Une tête de Bonaparte ; au revers : une femme debout, couronnée et drapée, sacrifiant sur l'autel de la paix. — Cette médaille n'a pas paru.

Médaille pour la Hollande.

D'un côté Neptune dans son char traîné par des chevaux marins ayant à ses côtés un fleuve appuyé sur son urne, et un Triton sonnant de la trompe ; légende : JUST. AVRATO. PRISCO. RHENI. OSTIO. ; exergue : FELICITER ; revers : des Ecluses. Inscription : OPUS. IIII. SECUL. DISIDER III, ANNIS PERFECTUM... FAV. SUMM. HOLL. IMPER. IMPENS. AGR. RHENOL. POSS.

Médaille de Napoléon (18 lignes).

La tête de Napoléon ; au revers : l'Hercule français étouffant le léopard ; légende : L'AN XII ; 2000 BARQUES SONT CONSTRUITES ; exergue : DENON DIREXIT, 1804.

Médaille de Napoléon (18 lignes).

Une tête ; au revers : Napoléon élevé sur un bouclier par un magistrat et un soldat ; légende : LE SENAT ET LE PEUPLE ; exergue : AN XIII.

Médaille du Pape (18 lignes).

La tête du pape avec la tiare et ses ornements pontificaux ; légende : PIUS VII. P. M. HOSPES NAPOLEONIS IMP. ; exergue : DROZ. F. AN. XIII.

Médaille de la paix de Tilsit (18 lignes).

Une tête ; au revers : un fleuve, le Niémen, appuyé sur son urne, et tenant dans sa main le pavillon des conférences des empereurs ; légende : NIEMEN ; exergue : PAIX DE TILSIT, MDCCCVII.

Médaille de Bordeaux (18 lignes).

Une tête; au revers : la ville de Bordeaux, sous la figure d'une femme couronnée et drapée, présentant ses clefs à un guerrier à cheval. — Cette médaille n'a pas été frappée.

Médaille de l'Armée (24 lignes).

Le sujet de cette médaille est un Hercule combattant les ennemis de la France; légende : AUX BRAVES ARMÉES FRANÇAISES; exergue : J. P. DROZ, 1819; revers : CENT VINGT-NEUF EXPLOITS CÉLÈBRES DE 1792 A 1815. BATAILLES GAGNÉES SUR TERRE ET SUR MER, FORTERESSES PRISES, RETRAITES HONORABLES, PAR DES SOLDATS DEVENUS GÉNÉRAUX.

JETONS

Une tête; au revers : un fleuve tenant une corne d'abondance; légende : CHAMBRE DU COMMERCE D'ANVERS; exergue : DROZ, MDCCCIX.

Une lyre sur laquelle est posé un rossignol; légende : MDCCXXXI; LA SOCIÉTÉ ACADÉMIQUE DES ENFANTS D'APOLLON. ; au revers : un soleil levant, avec cette inscription : EMOLLIT MORES NEC SENTIT ESSE DUROS, 1807.

Un aigle posé sur la foudre; légende : SEINE-ET-OISE.; exergue : CORBEIL 1810; au revers : une couronne de lauriers et deux fusils en sautoir; légende : AMATEURS DE LA CIBLE. Exergue : PRIX.

Un triangle posé sur une tête de hibou; légende : AMITIE. SAGESSE. Exergue : 1806; revers : des attributs de Francs-Maçons; légende : L. . . DES FRÈRES-UNIS; exergue : O. . . DE PARIS.

Une couronne de lauriers avec une abeille; inscription : UTILITÉ PUBLIQUE; revers : SOCIÉTÉ D'AGRICULTURE, COMMERCE, SCIENCES ET ARTS DU DÉPARTEMENT DE LA MARNE ETABLIE AN VI.

Une couronne de laurier; au milieu : ÉTUDE, AMITIÉ; revers : une couronne de chêne; au milieu : 1788; légende : SOCIÉTÉ PHILOMATIQUE; exergue : PARIS.

Une tête de Napoléon (pièce octogone). Au revers : un livre, un glaive et un caducée; légende : 1^{er} JANVIER 1808. CODE DU COMMERCE; exergue : AGRÉÉS DU TRIBUNAL DE COMMERCE. PARIS, XXI. DE 1809.

Une tête de Napoléon (pièce octogone). Au revers : un chiffre entouré de chêne et de laurier, arrêté par la croix de la Légion d'honneur, et surmonté d'une lampe antique.

Deux sirènes se jouant sur les eaux (pièce octogone). Légende : 1807 ; revers : un chiffre entouré d'une branche de laurier, arrêté par la croix de la Légion d'honneur.

Une tête (pièce octogone). Au revers : une couronne de laurier ; au milieu : COMPAGNIE DES SALINES DE L'EST ; légende : S. EX. M. J. GAUDIN, MINISTRE DES FINANCES ; exergue : 1^{er} AVRIL 1809, BAIL DE 99 ANS.

Une tête de Louis XVIII (pièce octogone). Au revers : Mercure donnant des ordres pour le commerce de bois flotté ; légende : APPROVISIONNEMENT EN BOIS FLOTTÉ ; exergue : HAUTE-YONNE.

Les armes de France et de Navarre dans le manteau royal, surmontées d'une couronne ; revers : deux masques antiques pleurant et riant, d'où partent deux cornes d'abondance surmontées d'un sablier ; au milieu : JEU DU ROI ; deuxième revers : le buste du roi Louis XVIII, habillé à la française, décoré de ses ordres.

La tête de Louis XVIII (pièce octogone). Au revers : Thalie et Melpomène ; légende : SECOND THEATRE FRANÇAIS ; exergue : 1819.

Un cygne sur les eaux. Légende : SIT FORTUNÆ SIGNUM. Revers : une corne d'abondance, fleurs et fruits ; exergue : 1807.

Une tête, le col nu. Légende : JOV. IGN. GUILLOTIN SANTO MED PAR. ACAD. PRAËSIS. ; exergue : 1807—1808 ; revers : une petite tête d'Apollon ; inscription : SANCITIS A SUP. RER. IMP. INT. ADMINISTRO CONFIRMATIS QUE AC AD MED. PAR. ANNO 1804 FUND. LEGIBUS ; exergue : J. I. GUILLOTIN, 1807.

La même tête avec le manteau d'hermine. Revers : une femme assise, tenant d'une main un bâton entouré d'un serpent ; de l'autre, un miroir qui réfléchit des rayons sur une partie du globe ; à ses pieds, des livres et un coq ; légende : COLLIGIT UT SPARGAT ; exergue : MED. ACADEMIA. PAR J. I. GUILLOTIN. PRES. 1809.

Les armes de la ville de Lyon. Au revers : des livres groupés, et un caducée ; légende : QUI DICTA FERANT ET FOEDERA FIRMAMENT ; exergue : AGENT DE CHANGE DE LYON 1816.

Une tête. Revers : saint Honoré ; exergue : COMMUNAUTÉ DES MAÎTRES-BOULANGERS DE LA VILLE DE PARIS.

Mercure sur un char ailé, tenant des guides en mains. Légende : FIDUS ET VELOX ; exergue : 1802 ; revers : deux branches de chêne ; au milieu : MESSAGERIES IMPERIALES, RUE NOTRE-DAME-DES-VICTOIRES. Pièce octogone.

Une femme assise, tenant un glaive et des balances. Revers : (inscription) LES AVOUÉS DU TRIBUNAL D'ARRONDISSEMENT DE ROUEN, 1803.

La tête de Louis XVIII (pièce octogone). Revers : une corne d'abondance et une branche de laurier; légende : LA CHAMBRE DE COMMERCE DE CARCASSONNE.

Une femme debout avec un glaive et des balances. Légende : ARS AEQUI ET BONI; exergue : O. DE PARIS; revers : un lion au repos, supportant les tables de la loi; légende : IN REGIBUS SALUS; exergue : 1804.

Une tête de Napoléon. Au revers : COMITE CENTRAL, ÉVREUX, 1806; légende : SOCIÉTÉ MÉDICALE DU DÉPARTEMENT DE L'EURE.

Minerve casquée et tenant une couronne. Légende : SCIENCIIS, ARTIBVS, ARMIS; exergue : 1814; revers : une couronne de chêne et de laurier; au milieu : PRIX DE L'ÉCOLE DE SORÈZE.

Une tête d'Olivier de Serres. Au revers : SOCIÉTÉ D'AGRICULTURE DU

Ce jeton était destiné aux Sociétés agricoles en général; le nom du département est en blanc dans les modèles originaux.

Médaille de 18 lignes. D'un côté les armes d'Espagne et d'Étrurie, entourées d'une branche de chêne et de laurier; légende : PULCHERRIMA PROLES; au revers : LUDOVICO ET MARIA ALOISA DE BORBON HISP. INF. PARM. PRINC. HETRUR. REG. AVGVSTI. EX VOTO HISPANORVM CONGRATULATIONIS MONUMENTUM. PARISIIS VII KAL. JUN. MDCCCI. — Cette pièce est marquée sur la tranche avec des lions en relief.

Médaille de 18 lignes. Le buste du roi et de la reine d'Espagne; légende : UNION AUGUSTA; au revers : (inscription espagnole) EVITANDO EL FRAUDE DILACION Y GASTOS IDENTIFICA LOS SIGNOS; légende : J. P. DROZ, INVENTOR DEL METODO DE MULTIPLICAR LOS TROQUELES, 1801. Sur la tranche est écrit en relief : ACUNA SUPERFICIE CANTO Y UN SOLO GOLPE.

Médaille de 18 lignes. La tête de Louis XVI; au revers : une couronne de laurier avec cette inscription : IL PARDONNA SOUVENT, ET RÉGNA SUR LES CŒURS.

Une Minerve casquée, avec la foudre et le trident, et posée sur une proue. (Vendue à l'Angleterre pour la bataille de Trafalgar.)

Projet de monnaie pour Neuchâtel, pièce de 5 francs et de 2 francs; d'un côté la tête du prince de Neuchâtel, et de l'autre deux branches de laurier couronnées; au milieu : 5 FRANCS; exergue : 1807.

Le Pasteur Marron. — Cette médaille est citée par Ferdinand Denis dans la *Nouvelle Biographie générale* du Dr Hoefer, 1858.

Le buste du général Elliot décoré de ses ordres; revers : un Hercule, avec la massue et la peau du lion, entre deux colonnes légèrement indiquées; légende : NEC PLUS ULTRA. — Dernier ouvrage de l'artiste.

In *Iconographie neuchâtelaise*, p. 203, Auguste Bachelin describes two medals representing J. P. Droz. There is a portrait-medallion of him by his son, Jules-Antoine Droz.

One of the most successful pupils of Droz was H. F. Brandt, who worked under him, 1808-1813, attained great reputation and became in 1818 Chief-engraver at the Berlin Royal Mint, a post which he held until his death in 1845.

Droz was an intimate friend of the great painter, Leopold Robert.

M. Roger Marx expresses the following judgment upon the work of this artist : " J.-P. Droz ainsi que N. M. Gatteaux demeurent les derniers artistes de transition hantés par le ressouvenir des doctrines décoratives du siècle de Watteau, et préoccupés des vérités de la nature. "

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DROZ, JULES ANTOINE (*French*). Sculptor, born at Paris, 1804, died there, 26 January, 1872. Pupil of Jean Pierre Droz, his father, and Cartellier. Most of his works are statues and busts, but he also executed some portrait-medallions, amongst which is that of J.-P. Droz. His principal works are : *Le Génie du Mal*, 1838; — *Le Lierre*, 1842; — *La Gravure*, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Grande Encyclopédie.

DRUD, or DREED, JAKOB (*Dutch*). Goldsmith of Oudenarde, circa 1468, was employed in preparing dies for the coinage of that city.

BIBLIOGRAPHY. — Guillaume et Roland Blaustein, *graveurs de sceaux, à Aude-narde, au XVI^e siècle*, Revue belge de numismatique, 1855.

DRUMMOND (*Brit.*). Die-cutter of the first half of the nineteenth

century. His name appears on a Masonic Medal or Decoration, generally worn by Royal Arch Masons in England.

BIBLIOGRAPHY. — Marvin, *op. cit.*

DRURY, ALFRED (*Brit*). Contemporary Sculptor, Medallist, and Chaser, Member of the Society of Medallists of London. A medallion or panel entitled “ My Queen ” was exhibited by him in 1898, and is illustrated in *The Studio*, vol. XIII, p. 264. Mr. Alf. Drury is one of the rising artists of this country, and was elected a Royal Academician in 1900. In 1897, he executed a bronze panel to commemorate the completion of the Blackwall Tunnel, and he intends giving his attention now to medallic productions.

The “ Magazine of Art ” for March, 1900, has devoted an interesting article to the work of this eminent sculptor. The writer, Mr. Baldry, sums up his essay with the following words :

“ It must be recorded that Mr. Drury has made a definite success as a decorator. He has just those mental qualities which help an artist to take high rank among the best masters of design—wholesome imagination, sound taste and a correct sense of arrangement of lines and masses. He has too, a sincere love of beauty and an unerring instinct, that leads him to choose exactly what is worthiest of record in the subject before him. His realism is exact and searching, minute in its accuracy and complete in its record ; but it is governed always by a true perception of the fitness of things, and never wastes itself upon anything unworthy or undecorative. Added to all these natural qualities, that play each their proper part in his artistic personality, is the second nature that has come to him as a result of his French training, with its solid equipment of technical device and its inspiring suggestions as to observation and selection. By nature and education he has been fitted for the part he is playing in the art world, and he is taking his place among the best men of his time because he is amply qualified to be of their company, not because he has been pushed into accidental prominence by some lucky series of events. ”

DRYEPONDT (*Belg.*). Medallist of Bruges. He signed a medal of Jan van Eyck.

D. S., possibly the signature of Domenico Santini, a Florentine Goldsmith of the end of the sixteenth century. These initials appear on a medal with portrait of Prospero Visconti.

BIBLIOGRAPHY. — Armand, *op. cit.* — A. Heiss, *Les Médailleurs de la Renaissance. Florence et la Toscane sous les Médicis*, Paris, 1892.

D. S., or **D. D. S.** (*Dutch*). Signature of an unknown Medallist, who worked at the end of the seventeenth century, and whose medals are mostly copies, poorly executed, of those of Jean Smeltz-

ing and others. By him are : William and Mary restore Charters-1690; — Duke of Zell, Knight of the Garter, 1691; — Battle of Aghrim, 1691 (2 var.); — Limerick taken, 1691; — Pacification of Ireland, 1691; — Battle of La Hogue, 1692 (2 var.), &c.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.*

D. S. *Vide* **DANIEL STUMPFEL**, Mint-master in the employment of the Rulers of Anhalt, 1573-1579, and later on at Halle, 1579-1585.

D. S. *Vide* **DANIEL SAILER**, Die-sinker at Augsburg, 1620-1625.

D. S. *Vide* **DAVID STEIN**, Mint-master at Christophsthal, 1624-1625.

D. S. *Vide* **DANIEL SIEVERT**, Mint-master at Stettin, 1672-1681, and Colberg, 1684.

D. S. *Vide* **DAVID SCHIRMER**, Warden of the Mint at Königsberg (Prussia), 1668-1690.

D. S. *Vide* **DANIEL SIEVERT**, Warden of the Mint at Dantzic, 1698-1734.

D. S., or in monogram *Vide* **DASSIER SENIOR, DOMINIC**, Die-sinker at Geneva, *circa* 1765.

D. S. *Vide* **STÜMER** of Detmold, Warden, 1763, Mint-master, 1769 to 1787.

D. S. *Vide* **DAVID STENDELIN**, Die-sinker and Warden of the Mint at Schwytz, 1778-1780.

D. S. D. *Vide* **DANIEL SIEGMUND DOCKLER**, Medallists (Father and son) of Nuremberg, *circa* 1688, and 1730.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

D. T. *Vide* **DOMENICO TREVISANO**, Mint-inspector at Venice, *circa* 1732.

DU. *Vide* **DUVIVIER, JEAN**. Medallist, born at Liège, 1687
† 1761.

DV. or B. DV. or DU. *Vide* **DUVIVIER, BENJAMIN**, Medallist, born in 1730, † 1795.

D. V. B. *Vide* **DANIEL VON BERNN**, Mint-master at Glatz, 1625.

D. V. D. *Vide* **DENON**, Director of the Paris Medal Mint under Napoleon I.

D. V. D. K. F. or D. **VAN DER KELLEN**, Medallist, born at Amsterdam, 1804, worked at Utrecht after 1831.

D. V. R. D. *Vide* **VAN RISWICK**, Die-sinker in Holland, 1650-1653.

DUM. *Vide* **DUMAREST**, **RAMBERT**, Medallist of Paris, 1750-1806.

DUV. *Vide* **BENJAMIN DUVIVIER**, Medallist of Paris, † 1795.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

DUB, C. J. (*Swiss*). Mint-master at Lucerne, *circa* 1737, conjointly with Gebhardt. The medallist Jonas Thiebaud of Neuchâtel, employed at the Mint of St Gall, worked for Dub, both on account of the Lucerne Mint and on that of Appenzell.

BIBLIOGRAPHY. — Bulletin de la Société suisse de numismatique, 1888-90.

DUBOIS, ALPHÉE (*French*). Medallist and Sculptor, born at Paris in 1831. Pupil of J. J. Barre and Duret. He won the Prix de Rome in 1855, and medals at the Salons of 1868 and 1869. In 1883 he was elected a Knight of the Legion of Honour. His father was the medallist Joseph Eugène Dubois. Among this artist's best known works are the following medals : Pope Pius IX blessing the Prince Imperial, 1859 ; — The Siamese ambassadors, 1861 ; — Portrait of E. J. Menier ; — Portrait of C. L. N. M. de Montégny ; — Inauguration of a statue to Napoleon I at Rouen, 1865 ; — International Fisheries Exhibition at Boulogne-on-Sea, 1866 ; — Discovery of the 100th small planet, 1868 ; — Centenary of Napoleon I, 1869 ; — Inauguration of St Augustine's church at Paris ; — Discovery of the Solar Atmosphere, 1871 ; — Various medals intended as Prizes at the Salons, and representing Shepherds of Arcadia, after Poussin, 1872 ; — Portrait of Chevreul ; — The National Loan of 1872 ; — Portrait of Victor Cousin, 1873 ; — Portrait of A. C. Becquerel, 1874 ; — Portrait of M. Hulot, 1875 ; — Portrait of Marshal Reille ; — Award Medal for the International Chilian Exhibition ; — Laying of the Foundation stone of the Sacré-Cœur cathedral at Paris ; — Transit of Venus, 1876 ; — Three War Medals for Denmark, 1876 ; — Firemen Medal, 1877 ; — Portrait of Pope Pius IX. R. St Michael ; — Jeton for the Commission of the Public Instruction Ministry, with head of Minerva, 1879 ; — Proclamation of the Republic, 1881 ; — Portrait of Milne-Edwards ; — Society of Dramatic Authors and Composers ; — Portrait of Pasteur ; — The Montefiore Bronze Prize Medal of the Army Medical School, 1882 ; — Portrait of J.-B. Dumas ; — Geographical Prize Medal, 1884 (*illustrated*) ; — Portrait of Le Verrier, 1884 ; — Scientific Mission to Cape Horn, 1885 ; — Portrait of Baron Taylor ; — Union of French Gymnastic Societies, 1885 ; — Portrait of Wurtz, 1886 ; — Portrait of François Arago, 1887 ; — Portrait of President Carnot ; — Portrait of Gréard R. School

Congress, 1889; — Portrait of the Chilian Bishop Gondarillas, 1889; — Centenary of the University of Montpellier, 1890; — Tunisian coinage, composed of Gold, Silver, and Bronze pieces; in all 9 varied types, 1891; — Sixth Centenary of the Swiss Confederation, 1891; — Plaque with portrait of Philippe Bouhey, 1893; — Portrait of M^{lle} Dubois; — Portrait of M^{lle} Flocon; — Portrait Medallion of Dr (now Sir) Hermann Weber, of London, 1893 (cast in bronze by the Paris founder E. Gruet Jnr. Mr. Bowcher the London medallist has cut a reverse to accompany a reduced copy of the above portrait of the celebrated physician); — Shooting competition Prize Medal, 1894; — Prize of Honour of the National Schools of Music, 1894; — Plaque commemorating the 40th Anniversary of the Marriage of M. and M^{me} Chevalier, 1895; — Prize Medal for Tutors and Governesses, 1896; — Inauguration of the Hôtel-de-Ville of the Xth Arrondissement of Paris, 1898; — Hôtel Gallice, 1898; — Baptism of Alphée-Hortense Lamotté, &c.

M. Alphée Dubois is also the author of a large number of cast portrait-medallions and has been entrusted with various decorative



Geographical Prize Medal.

works of sculpture at the Paris Hôtel-de-Ville and other public buildings.

This artist stands foremost amongst the brilliant masters of modern medallic art, and he is one of those whose names will for ever be linked up with the present Renaissance, to the bringing about of which he has so largely contributed.

His son, Henri Dubois is also a clever medallist, of whom we shall give a further notice.

BIBLIOGRAPHY. (*Information privately communicated*). — Dr F. Parkes Weber, *op. cit.* — R. Marx, *op. cit.* — Chavignerie et Auvray, *op. cit.* — Dr H. J. de Dompierre de Chaupepié, *Les Médailles et plaquettes modernes*, La Haye, 1899.

DUBOIS, M^{me} CONSTANCE (*French*). Sculptor, born at La Fère-en-Tardenois (Aisne), on the 8th of January, 1840; pupil of M. Matabon. At the Salon of 1870, she exhibited a portrait medallion of Ambroise Thomas, and there are other medallic works by her.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DUBOIS, ETIENNE JACQUES (*French*). Medallist of the first half of the nineteenth century. He obtained in 1809 the second Grand Prix de Rome for medal-engraving: Mars followed by Victory. The medals signed DUBOIS F. are mostly his work. He is the author of two medals commemorating the Crossing of the river Raab, and the capture of the town of Raab, in 1809, and also of the following, which were engraved for Mudie's National Series: Scottish Valour in the Napoleonic Wars (obv. n° 10); — Passage of the Douro (R. n° 15); — The English Army on the Tagus, 1810-11 (R. n° 17); — Peace of Paris, 1814 (R. n° 28), &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Dr F. P. Weber, *op. cit.*

DUBOIS, JEAN GEORGES (*French*). Mint-master at Strassburg from year XII of the First Republic to 1825. Distinctive mark, a sheaf of corn.

DUBOIS, JOSEPH EUGÈNE (*French*). Medallist, born at Paris, on the 9th of November, 1795, died at Lignières (Cher), in 1863. Pupil of Droz and Bridan; entered the Ecole des Beaux-Arts in 1810. The following are his best known works: François Regnard, 1818; — Nicolas Poussin, 1817; — P.-J. Baptiste Gerbier, 1819; — Charles Linné, 1822; — J. R. Péronnet; — Anniversary of the Third of May, 1827; — New System of Canalization; — Portraits of T. R. H. Madame, Monseigneur the Duke of Bordeaux, and Mademoiselle; — Duchesse de Berri; — Jeton of the Royal Museum, &c.; — Charles X at Cambrai, 1827; — Complimentary Medals to the King, 1828; — 1831, Series of Medallions and Medals; — The King and Queen of Belgium visit the Paris Mint, 1833; — 1836, Medallions in wax; — 1842, Notre-Dame Cathedral; — Alphonse Duleau, 1854 (2 var.); — J. A. Rousseau, 1854; — 1846, Jean Godinot; — Antoine Parmentier; — Building of the railway-line from Marseilles to Avignon; — The Railways of Gard; — M. Fabre, painter; — J. P. Droz; — Baron Puymaurin, &c. His son is the celebrated contemporary Medallist, M. Alphée Dubois.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Dr F. P. Weber, *op. cit.*

DUBOIS, HENRI (*French*). Contemporary Medallist, son of M. Alphée Dubois. This artist signs his medals in full, or H. Dubois. He is the author of several medals, "amongst others that of the « Ligue des Patriotes », suppressed by the Government, in 1888, for political reasons." (Dr F. P. Weber, *op. cit.*) R. Marx, in

Médailleurs Contemporains illustrates the following of his medals : National Shooting Fête at Lyons, 1894 (*illustrated*) ; — Shipwreck ; — Study ; etc., and amongst more recent medals by this artist, we may mention : Savings Bank Medal ; — Hunting ; — Genius ; — Portrait of M^{me} Thorin ; — Horticulture ; — Interna-



National Rifle Competition at Lyons, 1894.

tional Congresses ; — Genius supporting panel ; — First Communion ; — Gaston-Fébus College ; — Lyon-Sport, &c.

Some medals by this artist are on exhibition at the Luxembourg Museum : Prize Medal for Firemen ; — Union of French Women ;

— Commemorative Medal of the Inauguration of the Monument to Admiral Courbet; — Medal after the group by the sculptor Mercié « Gloria Victis »; — La France automobile; — Madonna (2 types), etc.

At the Exhibition of Modern Medals at Frankfurt 9/M. (April, 1900), M. H. Dubois' work was represented by a number of beautiful medals: St Hubert (3 var.); — Republic (2 var.); — Portrait of M. Valléry-Radot; — A Gaul, Medallion and Medal; — St George; — Study; — Head of City; — The City of Bordeaux; — Horticulture; — Nautical Sport; — Canals in the South of France; — A Woman Farmer; — Alphée Dubois; — Savings Bank; — French Ladies; — “Regina Virginum”, Plaque; — St Michael; — and Minerva.

M. Henri Dubois' work is very fine. He is a good modeller, and has a keen sense of what constitutes an artistic and picturesque medal.

The artist has been awarded medals at some of the recent Salons, and was chosen as one of the members of the Grand Jury of Sculpture for 1899, 1900, and 1901.

In *Moderne Medaille* (Wien, März 1900), we read: “Henri Dubois ist ein Meister der strengeren Auffassung. Die Medaille (Gaulois) erinnert in der Conception an die griechischen Schwergelder mit dem Greifenkopfe auf der einen, dem Haupte des Herkules auf der anderen Seite. Gaulois erscheint als eine Verbindung beider Seiten, indem hier dem Minervenkopfe der kamm des Greifen beigegeben wurde. Eine zarte, religiöse Empfindung durchzucht die Medaille mit der heiligen Ymelda, die auch als Communion medaille aufgefasst werden kann”.

In the *Magazine of Art* for September 1900, p. 506, Mr. Edward F. Strange gives the following appreciation of M. Henri Dubois' style as a medallist:

“The work of Dubois belongs to the more cultured and graceful school of the modern French medallists, and its effect is produced by more delicate and almost classical methods. The fine head of the Republic is a good example of this neo-classicism, with its highly decorative helm and cuirass, and yet quite womanly face. The lettering is hardly up to the standard of the rest of the work; it is, indeed, so widely spaced as to be almost irritating. One does not like to have to spell out a word letter by letter on a medal. How differently would Nicolo Pisano have welded his inscription into the composition! The “Inauguration des Canaux du Midi” medal is an excellent composition, very appropriate to its subject, the figures at the base being treated with much grace and refinement. The rectangular plaque “Regina Virginum” comes closely in feeling to Cazin's “Résignée”, though with limitations, for it lacks in force

and pathos even if it is superior in tenderness. Of his other works "L'Étude" is perhaps the best. They are highly elaborate — one is tempted to say too elaborate — figure compositions, treated with an accuracy and minuteness which display great powers of craftsmanship; the composition is always good, and in a sense effective, inasmuch as the attention is generally well concentrated on the essential part of the design. But, as a merely personal opinion, one may venture, perhaps, to express a preference for a stronger and more simple choice of subject. The medal has a mission altogether at variance with that of the picture. It is for the latter to tell a story in detail; for the former, at one bold stroke, to commemorate a myghty deed of arms, a worthy character, a notable achievement of humanity.

"Dubois, in his head of the Republic, gives promise in the direction of the designing of good coins — a useful and much needed branch of the art?"

BIBLIOGRAPHY. — Dr F. P. Weber, *op. cit.* — R. Marx, *op. cit.* — Gazette numismatique française, 1897-99.

DUBOIS, FERNAND (*Belg.*). Contemporary Medallist, residing at Brussels. He engraved a Jeton de présence for the Numismatic and



International Exhibition of Photography.

Antiquarian Society of Montréal, with bust of the Hon. Justice Baby, president, 1887, of which Leroux (*Le Médailleur du Canada*) mentions two varieties.

We have seen the following medals of this artist : Commemorative Medal of the Jubilee of the Royal Numismatic Society of Belgium,

with portraits conjoined of Joachim Lelewel, and Renier Chalon on obv.; — International Exhibition of Photography (3 var.) (*illustrated*); — Death of Prince Baldwin of Belgium; — Homage to Comte Maurin Nahuys (the last illustrated in “*Les Médailles et Plaquettes modernes*” of Dr H. J. de Dompierre de Chauvepié); — Jubilee of the Royal Numismatic Society of Belgium; — The Brussels Exhibition, 1898; — M. Briart, 1899; — The Polytechnic School of Brussels; — Prophylactic Congress, 1899, &c.

This medallist distinguishes himself by the originality of his ideas and a happy execution in the modern style of art.

DUBOIS, G. (*French*). Contemporary Medallist, commended in 1897 for some beautiful work exhibited by him at the Salon.

DUBOIS, JEAN (*French*). Engraver at the Mint of Amiens, 1652-1698.

DUBOIS, LOUIS JEAN JOSEPH (*French*). Medallist of the beginning of the present century. He engraved a medal on the Battle of the Pyramids, which is signed J. J. DUBOIS F. This artist was a clever draughtsman and also an archaeologist.

BIBLIOGRAPHY. — Dr F. P. Weber, *op. cit.* — Schlickeysen-Pallmann, *op. cit.*

DUBOIS, PAUL (*French*). Sculptor, Draughtsman, and Painter; born at Nogent-sur-Seine (Aube), in 1829; pupil of A. Toussaint. His works are very numerous. From 1857 to 1882 he has been a regular exhibitor at the Paris annual Salons. There are some portrait medallions by him. Since 1878 he has been Director of the Ecole nationale des Beaux-Arts.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Dr F. P. Weber, *op. cit.*

DUBOIS, PAUL (*Belg.*). Contemporary Medallist, residing at Brussels. At the Exhibition of Modern Medals at Frankfort ^o/M. (April 1900), he exhibited the following works :

MODELS: Théo Isaye; — Reading; — St Michael; — The Book; — Mother and Child; — St George; — International Exhibition at Brussels; — Repose; — Nymph; — Faith; — Portrait of a Lady.

MEDALS: Baron d'Erp; — Mother and Child; — International Exhibition at Brussels; — Association of Belgian Advocates.

We have also seen his signature on a Medal of E. and A. Solway, 1886.

DU BOIS, RUDOLPH DAVID (*Germ.*). Mint-master at Bremen, 1760-1797. He engraved the coins issued during that period, and executed also a number of medals of local interest, which are signed R.D. D.B.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

DUBOY, PAUL (*French*). Sculptor, born at Tours in 1830. He executed a number of very fine portrait medallions : 1865, M. Fouchet Jr; — 1866, M. F.; — 1867, M^{me} F.; — 1868, M^{me} Héloïse Duboy; — 1869, M. Paul Fouchet; — 1870, M. J. Fouchet; — 1872, M^{me} Fouchet; — 1873, M. J. M. Fouchet; — 1875, M^{lle} V. Négri; — 1876, M. A. Bureau; — 1877, M. F. Normand; — 1878, M^{me} Fanny Normand; — 1879, M^{lle} Jeanne Girard, and others which were exhibited at the Salons of 1879, 1880, 1881, and 1882. At an exhibition, arranged by the director of the Libre-esthétique, at Paris in 1899, several medals by M. P. Duboy, a panel "Veilleuse", and a bronze bust of Vieuxtemps attracted considerable attention.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Studio, April, 1899.

DUCCIO, AGOSTINO DI (*Ital.*). Born at Florence in 1418, died circa 1481. In 1442, he was working at Modena, was banished from Florence in 1446, went to Venice, sojourned at Rimini and Perugia, between 1457 and 1461. The following plaques are attributed to this artist : Picta; — A. Triumph, &c.

BIBLIOGRAPHY. — E. Molinier, *Les Plaquettes*, Paris, 1886. — Adamo Rossi, *Giornale di erudizione artistica*, Perugia, 1875. — Ch. Yriarte, *Un Condottiere au XV^e siècle, Rimini*.

DUBOSQ & CO (*Amer.*). This firm issued private currency in the United States of America previous to 1850. The currency issued by them bears their name and address as well as the indication of value and weight of the respective coins.

DUBOUR, L. (*French*). Engraver of Masonic medals and badges, beginning of the present century. We have seen his signature on a portrait medal of Xavier Bichat, 1826.

DUBRAY, VITAL GABRIEL (*French*). Sculptor, born at Paris, in 1813; pupil of Ramey. He is the author of some private portrait medallions, which were exhibited at the Salons, between 1840 and 1882.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DUCOMMUN, HENRI JOSEPH (*Swiss*). Sculptor, born at Le Locle (Canton Neuchâtel) in 1804, died at Rethel (Ardennes), on the 19th September 1884. He was a pupil of Bosio and Cortot, and is generally known as *Du Commun du Locle*, or *Daniel*. He is the author of some portrait medallions of private persons, whose names we have no record of.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DUBUT, FRIEDRICH WILHELM (*Germ.*). Sculptor and Medallist, born in 1711. He resided for many years at Dresden, where he

worked for Augustus III, King of Poland; then he moved to St Petersburg, and finally settled at Danzig, where he died in 1779. Dubut is said to have been one of the last wax modellers, in which art he obtained great reputation. By him is a medal of Prince Nicolas Esterhazy, and another of Cardinal de Bouillon.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

DUCHÉ, MICHEL (*French*). Contemporary Sculptor and Medallist, born at Herson (Aisne); pupil of Lequien. At the Salon of 1876, he exhibited a portrait medallion in clay, and in 1881 another entitled: "Portrait of Baby."

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DUCHER, CHRISTMANN (*Germ.*). Mint-master at Zweibrücken, 1623-1624, then at Meissenheim, 1624-1625.

DUCROX *alias* **CLAUDE ARCHÉ** (*French*). Engraver at the Mint of Lyons, end of the seventeenth and beginning of the eighteenth centuries. He suffered capital punishment in 1716 for having forged coins.

BIBLIOGRAPHY. — A. Barre, *Graveurs particuliers des Monnaies de France*, Annuaire de la Société de Numismatique, 1867.

DUDLEY (*Brit.*). Bishop of Durham, whose initial D appears on some of the coins issued at that Mint, during his episcopate, 1476-1483.

DUFAU, JEAN (*French*). Coin-engraver at the Mint of Bayonne, *circa* 1700.

DUFFAULT *alias* **PIERRE-JOSEPH DUVIVÉ** (*French*). Coin-engraver at the Mint of Pau, *circa* 1759.

DUFFIELD, EDWARD (*Amer.*). A watchmaker of the eighteenth century. He engraved the dies for the Kittanning medal, "Kittanning destroyed by Colonel Armstrong, Sept. 8, 1756."

BIBLIOGRAPHY. — Betts, *American Colonial History*, pp. 178-179.

DUFOUR, JEAN-BAPTISTE (*French*). Medallist, born in 1637; pupil of Warin; worked at the Paris Mint from 1656 to 1673. Medals by him are known of a later date, as for instance his second commemorative piece of Lord Berkeley which could not have been engraved before 1679, and his portrait medal of Jean Warin (*illustrated*), dated 1683. The artist's signature is sometimes DV FOVR, but it appears also as D. or D.F. The following medals are signed by him: Lord Berkeley, 1666; — Alliance of France and Holland, 1666; — Earl of Berkeley, 1679 (?); — Passage of the Rhine, 1672; — Louis, Count of Vermandois, 1674; — Cambray

taken, 1677; — Portrait of the King in armour, with head of Medusa on cuirass; — Bust of the King; — Portrait of Warin, 1683; — Head of Count de Vermandois; — Jeton of the Parliament of Dijon; — Portrait of the King; — Jeton representing Hercules standing, 1673; — Bust of the Duke of Savoy, &c. The engraver's name is mentioned in the "Compte des dépenses de la



Portrait medal of Jean Warin, by Dufour.

Ville de Paris" on account of payments that were made to him for jetons given in 1673 by the City to the principal magistrates.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — A. Barre, *l. c.* — J.-J. Guiffrey, *La Monnaie des Médailles*, *Revue numismatique*, 1887, p. 308.

DUFRESNE, ALEXANDRE HENRY (*French*). Sculptor, born at Paris, in 1820; pupil of Paul Delaroche and Drolling. We may give him,

a place amongst medallists for his beautiful medallions of *repousse* work, representing Tobias and the angel Gabriel; — Suzanna bathing; — Rebecca at the Well; — The Samaritan woman, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DUJARDIN, AUGUSTE (*French*). Sculptor, born at Paris on the 4th of June 1847; pupil of Dumont. He executed several portrait-medallions.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DULAC, ADOLPHE EDOUARD (*French*). Contemporary Sculptor born in Paris. Since 1877 he has exhibited various portrait-medallions at the Salons.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DULSKI, JOHANN (*Pol.*). Treasurer and Mint-master to the Polish Crown, 1583-1590, His initials I. D. appear on some coins.

DUMARCHIS-SERVAAS (*French*). Mint-master at Utrecht, under Napoleon I, from 1811 to 1814. His distinctive mark on the coins is a fish.

DUMAREST, RAMBERT (*French*). Medallist, born at Saint-Étienne (Loire), in 1760; died at Paris, on the 5th of April, 1806. He was



J.-J. Rousseau, by Dumarest.

first employed at a manufactory of arms, but came to Paris whilst quite young. Boulton, having noticed his talent, took him over to England, and the artist remained at Birmingham until after the Revolution. On his return to France, he obtained the Grand Prix for two medals of J.-J. Rousseau and the First Brutus. In 1800, he was elected a member of the Institute. The following medals are by him: Le Poussin; — Conservatoire de Musique; — Minerva; — Aesculapius; — Peace of Amiens; — Napoleon, King of Italy, 1805; — Paris School of Medicine; — Imperial Institute of France; etc.

Death overtook him whilst beginning a series of medals of French celebrities; the only two medals done were those of Voltaire, and Rousseau (*illustrated*). The medal of Junius Brutus brought the artist the first prize at the competition opened in year III, and is illustrated in Marx, *Les Médailleurs français*.

There is a token of Taylor & Co, Southampton, 1791, bearing the signature of Dumarest; it was struck at the Soho Mint, under Matthew Boulton.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Pye, *op. cit.*

DUMAS, ERNEST (*French*). Mint-master at Rouen, from 1853 to 1857, and at Bordeaux, from 1860 to 1867. Distinctive mark: pick-axe and club. In 1869 he published an interesting pamphlet entitled: *Notes sur l'émission en France des monnaies décimales de bronze*, 107 pages.

DUMAS, alias **JEAN DE MASIO** (*French*). Mint-master at Turin, circa 1418, under Louis of Achaia. Some of the coins he struck are known; amongst others a Half Gros, described in *Promis*.

BIBLIOGRAPHY. — Dr Ladé, *Contribution à la numismatique des ducs de Savoie*, Revue suisse de numismatique, 1896.

DUMON (*French*). Die-sinker of the Revolution period, end of last century.

DUMOUTET, JEAN (*French*). Sculptor and designer, born at Bourges (Cher); pupil of Dantan. At the Salon of 1851 he exhibited a number of portrait-medallions in clay, which are beautifully modelled. His works of sculpture are numerous.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DUNFLOWER, WALTER DE (*Brit.*). Mint-master under Edward III.

DUPATY, LOUIS-MARIE (*French*), 1771-1825. Sculptor and Painter. He is the author of a large number of statues, busts, groups, bas-reliefs, and he also executed a few portrait-medallions in clay of friends and contemporary celebrities.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DUPÉAGE, AMPHELISE (*French*), 1340-1359, wife of Péronnet L'Amoureux, inherited at the death of her relative, Jean de Rochetaillée, the office of Engraver of the coin-dies of the church of Lyons (*magisterium et prepositura, magisterium et scultura ferrorum monete Lugdunensis*). She bequeathed the office to her son Guyonnet L'Amoureux, who was confirmed in his post by the Archbishop and Chapter in 1359, 1366 and 1372.

BIBLIOGRAPHY. — Natalis Rondot, *Les graveurs de monnaies à Lyon, Mâcon*, 1897.

DUPERRON, ÉMILE-AUGUSTE (*French*). Medallist and Gem-engraver, born at Paris; pupil of M. J. Lambert. At the Salon of 1880, he exhibited a medal of Christine de Pisan and a cameo with portrait of Voltaire; in 1881 and 1882, camei, Mater dolorosa; — Ecce Homo; — Agrippa, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DUPEYRAT, JÉAN-BAPTISTE-BARTHÉLEMY (*French*), “born at Paris, July 8th, 1759, made in 1804 several experiments in coining. A medal engraved by Brenet, with laureate head of Napoleon on obv. has on R. the inscription : MOYEN DE MULTIPLIER LES CARRÉS PAR DUPEYRAT PRÉSENTÉ A L'AD. DES MONNAIES. L'AN XII. “The object of these experiments was to obtain the four following advantages in the fabrication of coins and medals : 1st, Perfect similarity between all the dies produced by one original matrix ; 2nd, Economy in the form of the dies ; 3rd, Improvement in the dies, and 4th, A means of rendering the friction almost imperceptible. Dupeyrat presented to the National Institute the detail of his processes, with specimens of the pieces described above. A report made to the Class of Fine Arts by a special commission, on the 9th Nivôse, year XII. (31st December 1803), gives an account of the investigation which was instituted, and the Class, at the recommendation of the Committee, signified its approbation of the labours of Dupeyrat. To him we also owe the invention of the wet identic stamp, long used for the notes of the Bank of France; as well as of the dry identic stamp and the coincident identic stamp either wet or dry. Dupeyrat died in Paris on the 18th of October, 1834.”

BIBLIOGRAPHY. — Edwards, *The Napoleon Medals*, London, 1837, p. 7.

DUPIN, MICHEL (*French*). Coin-engraver at the Mint of Saint-Lô, circa 1650.

DUPLAT, JEAN-LOUIS (*French*). Engraver, and Lapidary, born at Orange (Vaucluse), 28th January, 1757, died in Paris on the 28th May, 1833.

DUPONT, ROBERT (*French*). Coin-engraver at the Mint of Toulouse, 1567-1568.

DUPRÉ, A. (*French*). Goldsmith of Rouen, 1408, under Charles VI. His signature is found on a bronze plaque in the Cluny Museum.

DUPRÉ, ABRAHAM (*French*). Son of the celebrated Medallist, Guillaume Dupré; was born in 1604; succeeded his father as “Contrôleur général des Effigies des Monnaies” in 1639, and died

in 1647, leaving a son, under age, from whose guardian Jean Warin purchased the office of Comptroller. Abraham Dupré is the author of a number of chased medallions, which have formerly been attributed to his father. One of his earliest productions, dated 1624, is the portrait-medallion of J. Boiceau de la Barrauderie, Steward of the Buildings; it is so beautiful, that one is led to think that Guillaume Dupré had a hand in it. Abraham Dupré's other works are very inferior; such are: Charles Delorme, 1626; — Victor Amadeus, Duke of Savoy, and his consort, Christina of France; — Louis XIII; — Richelieu, 1641, &c.

The artist also filled the post of Commisssoner of the castings of Artillery.

BIBLIOGRAPHY. — *Grande Encyclopédie*. — S. Lami, *Dictionnaire des Sculpteurs de l'École française*, Paris, 1898. — E. Fleury, *Guillaume Dupré de Sissonne*, 1882.

DUPRÉ, AUGUSTIN (*French*). Goldsmith, Medallist, and Engraver-general of the Coins under the First French Republic. He was born on the 6th of October, 1748, at St-Etienne, where he entered, quite young, the manufactory of arms, devoting his leisure hours to the study of chasing and sculpture. At the age of twenty, he left his native town and came to Paris, after making a short stay at Lyons. In the capital, he first worked for an armourer, and obtaining the patronage of the Spanish Ambassador, started business on his own account. From that time, the fortune of the young artist was on the ascent; orders poured in upon him for all kinds of work, especially jewels, articles of plate, ornaments, &c. A brooch, now in the *Musée des Arts décoratifs* at Paris, "The Awakening of Love," and representing two female figures timidly bending over Cupid asleep, is an exquisite piece of work. His compositions for the inkstand of Marie-Louise are well known, and exhibit, at twenty years' distance, the same refined conception and delicate workmanship. But the artist has won his greatest title to fame as a Medallist and Coin-engraver. From the 11th July, 1791, to the 12th of March, 1803, Dupré filled the office of Engraver-general of the French coins; he had been elected by the National Assembly and was dismissed by decree of the First Consul. He died at the age of 85 on the 30th of January, 1833, at Armentières. There are portrait-medallions of him by David d'Angers, 1832, and Jaley, 1833.

Dupré's principal works are :

JETONS AND MEDALS. — 1776, Hercules. Jeton for the ten Corporations of Merchants; — 1782, Subterranean Junction of the Escaut and Somme; — 1783, Libertas Americana; — 1784, Bailli de Suffren; — 1784-86, Benjamin Franklin; — 1786, Discovery of Gold Mines at Allemont; — 1787, Nathaniel Green; — 1788, Des Gallois de Latour; — 1789, Daniel Morgan; — 1789, John

Paul Jones; — 1789, Establishment of the Paris Mayoralty; — 1789, The Laborious Husbandman; — 1789, Prize Medal for Agriculture; — 1790, The King's Oath; — 1790, Pacte fédératif; — 1791, Mente Manuque; — 1791, Acceptation of the Constitution; — 1792, Diplomatic Medal; — 1793, Taking of Oath to the Constitution of 1793; — 1793, Regeneration of France; — 1793, Arch of the Constitution; — 1794, Triumph of the Convention; — 1794, Chalier; — 1796, Confidence restores Commerce; — 1801, Egypt delivered (Mudie's N.S., R. N° 9); — 1802, Lavoisier; — 1803, Erection of the Statue to Joan of Arc at Orleans; — 1805, Minerva teaching Youth; — 1805, The Celtic Academy; — 1810, Aesculapius.

Dupré engraved several medallic portraits of Louis XVI and Napoleon, in profile.

COINS. — 1791-93, 30 and 15 Sol pieces, in silver, obv. Head of Louis XVI R. Genius of Laws (*illustrated*); — 1791-93, Double



Six Livres of 1792, by Dupré.

Sols, Six and Three Denier pieces in copper or bell metal, obv. Bust of Louis XVI R. Fasces within oak-wreath; — 1792-93, Twenty-four Livre pieces in gold, Three, and Six Livres in silver, obv. Head of Louis XVI R. Genius of Laws; 1793-94, Twenty-four Livres in gold, and Six Livres in silver, obv. Oak-wreath R. Genius of Laws; — 1793, Two, One, and Half Sol-pieces, in copper or bell-metal, obv. Table of the Law R. Scales within oak-wreath; — 1793, Pattern for 5 Décimes, in copper, obv. Regeneration of France R. Wreath of oak and olive; — 1793, Pattern Décime, in copper, obv. Constitutional Arch R. Wreath of oak and olive; — 1795, Pattern 5 Centimes, in copper, obv. Altar of Equality R. 5 CENTIM. L'AN 3; — 1795, Pattern 10 Centimes, in copper, obv. Fasces and club R. 10 CENTIMES. L'AN 3; — 1796-1803, Two and One Decime pieces, Five Centimes and one Decime, in copper, obv. Bust of Liberty (modelled after a bust of

M^{me} Récamier), R. Oak-wreath (*5 centimes, illustrated*); — 1795-1803, Five Francs, in silver, obv. Hercules presiding the Union of Liberty and Equality R. Wreath of Oak and olive; — 1798-1803, One Centime, in copper, obv. Bust of Liberty R. Small figure standing, and Gallic cock.

Dupré's designs have been revived for the coinages of the Second and Third Republic.

PRIVATE COINS ISSUED BY MONNERON FRÈRES. — 1791-92, Médaille de confiance of Five Sols, in copper, Pacte Fédératif; — 1791-92, Pattern in silver or bronze, Hercules endeavouring to break a fascis. A law of 1793 abolished the striking and legal tender of these private issues.

BAS-RELIEFS. — 1782, Subterranean Junction of the rivers Escaut and Somme; — 1785, Allegorical composition to commemorate the birth of the Duke of Normandy; — Study; — 1789, Battle of Cowpens; — 1791, America welcoming Mercury, god of Commerce; — Genius of Laws; — Minerva distributing wreaths;



Cinq centimes of year 7.

— Federative Compact; — 1796, Confidence restores Commerce; — 1800, Battle of the Pyramids; — Battle of Aboukir; — 1804, Peace with England; — Universal Peace; — Re-establishment of Public Worship; — Milo of Croton; — Napoleon forgives General Melas; — 1808, Homage to Raphael; — 1776-1810, Portrait Medallions of various famous persons.

SEALS AND STAMPS. — Seal of Benjamin Franklin, 1778, &c. Stamps for Assignats and Official Papers. An II. Hercules; — An III. Hercules presiding at the Union of Liberty and Equality (for the Assignat of 1.000 Livres), — An III. Peace to the Nations, War to Tyrants (for the Assignats of 100 Livres); — An III. Hercules leaning on club holds in his hand Liberty and Equality.

DRAWINGS. — Sketches and Studies for various works of armour and plate; — Pattern Notes for the Caisse des Comptes courants; — Hercules trying to break a fascis; — Portrait of Benjamin Franklin; — Sketch of the Genius on the Franklin medal; — Establishment

of the Paris Mayoralty ; — Revolution of the 10th of August ; — Triumph of the Convention ; — Peace to the Nations, War to the Tyrants ; — Hercules, leaning on sphinx, holds in his hand Liberty and Equality ; — Battle of the Pyramids ; — Battle of Aboukir ; — Peace of Amiens ; — Diana and Calisto ; — Re-establishment of Public Worship ; — Celtic Academy, &c.

M. Saulnier sums up in a clever manner the work of the great French artist : “ Augustin Dupré, simple ouvrier orfèvre, puis graveur en médailles, arrivait à peine à la notoriété quand la Révolution éclata. Nul plus que cet affranchi de la veille à qui le régime nouveau allait assurer les honneurs, la fortune, la célébrité, n'était apte à la glorifier, à la commenter dans de symboliques compositions. Esprit ingénieux et enthousiaste, très français, assez épris d'antique pour vouloir la véritable pureté, mais non gêné par cette fausse éducation qui retarde l'éclosion de la personnalité, la dévoie, ainsi qu'il arriva pour Louis David, l'observateur profond de la Mort de Marat, de la Cérémonie du Sacre, des portraits, qui, cependant, perdit tant de temps à peindre une antiquité conventionnelle, Augustin Dupré, avec ses facultés d'invention, son sentiment de l'élégance, son respect de la vérité, devait être le plus parfait interprète des idées ambiantes : il allait les traduire en « revêtant d'amabilité le symbolisme révolutionnaire ». Par l'expression et la distinction, ces qualités natives des portraitistes de notre race, le médailleur révolutionnaire s'apparente aux premiers maîtres de la médaille française : à l'anonyme de la série des Valois, à Guillaume et à Abraham Dupré. ”

Writing in the *Revue de Paris* (May 1899) on “ La Renaissance de la Médaille, ” M. Georges Lecomte adds another tribute of praise to the memory of the great artist : “ La Révolution trouva en Augustin Dupré son médailleur. Celui-là avait également appris son art dans une manufacture d'armes. C'était un virtuose de la ciselure. Il eût excellé dans les jolis travaux qu'exigeait la société ancienne. Mais le grand souffle de la liberté l'émut. Il vibra, il comprit. Sa vision et sa manière s'agrandirent. La Révolution lui doit ses médailles les plus expressives, ses monnaies les plus belles. Augustin Dupré qui, déjà dans sa fameuse *Libertas Americana*, avait été puissamment inspiré par la beauté grisante du sujet, sut traduire avec maîtrise les heures les plus ardentes de la Révolution. Sa médaille du *Pacte fédératif*, qui devint plus tard la pièce de cinq sols des frères Monneron, montre en admirables formes (encore qu'un peu XVIII^e siècle) l'enthousiasme d'un peuple. ”

In *Revue de l'Art* (June 1900), M. André Hallays writes : “ Augustin Dupré est le créateur de la médaille moderne. Il est un véritable artiste du XVIII^e siècle, et il pratique l'art souple, familier et gracieux de son temps. Il est en plein dans la tradition française :

il est réaliste, dans la mesure où les strictes conventions de son art lui permettent le réalisme; il a le sens inné de l'élégance, sans mièvrerie comme sans emphase, et lorsque le spectacle de la Révolution surexcitera son génie, il saura au besoin créer des œuvres d'une robuste et forte sobriété (Considérez le revers de nos écus de cinq francs); il a le goût de la mythologie, mais d'une mythologie renouvelée, et tout imprégnée du sentiment moderne, à la manière de Prud'hon. Il est à la fois un portraitiste (*Franklin, Lavoisier, Louis XVIII*) et presque un paysagiste (*la Bataille de Cowpens, le Flotte du comte d'Estaing*), car c'est lui qui, rompant avec la tradition antique, a introduit le pittoresque dans l'art de la médaille... On est surpris, quand on considère des médailles de Dupré, de sentir son art si voisin du nôtre; les maîtres de la seconde moitié du xix^e siècle ont trouvé en lui leur initiateur. Mais, pour revenir à Dupré, il leur a fallu se défendre contre d'autres souvenirs moins lointains, et réagir contre l'académisme qui, durant près d'un demi-siècle, pesa sur la gravure en médailles, peut-être plus lourdement encore que sur la peinture et la sculpture.

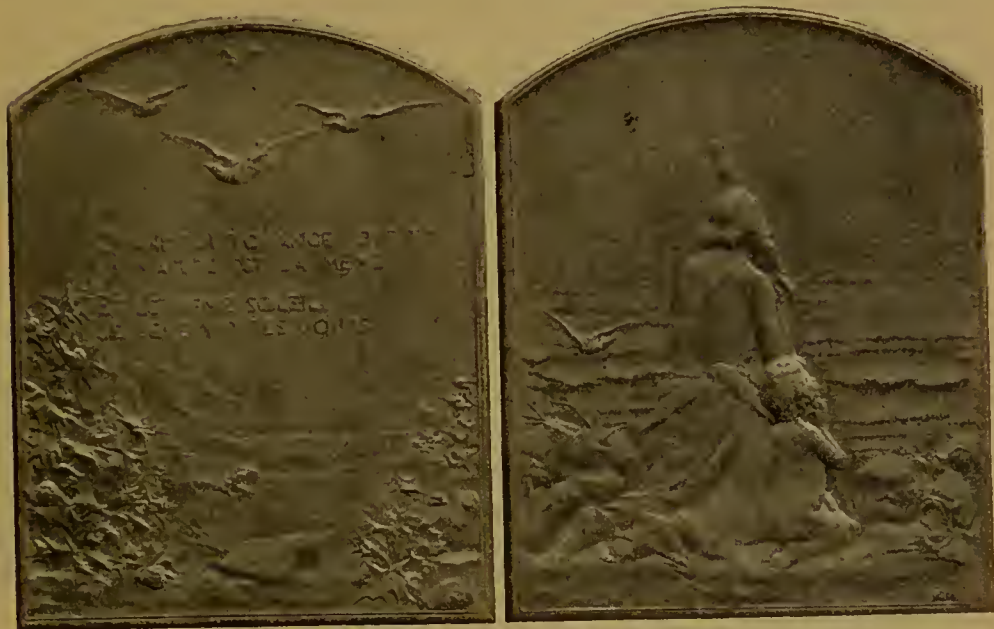
« Dans les dernières années du xviii^e siècle, on peut encore signaler quelques médailles qui, sans avoir le mérite de celles de Dupré, sont pleines de vie, comme *l'Arrivée du Roi à Paris*, de Duvivier, ou bien cette admirable médaille du 4 août de Gatteaux : *l'Abandon de tous les privilèges*, dont l'ordonnance est si belle et où les attitudes sont si variées. Mais la tradition est brusquement rompue dans les dernières années de la Révolution. Dupré, pour représenter la Liberté, s'inspirait de la moderne beauté de M^{me} Récamier. Ses rivaux et ses successeurs vont, à l'inverse, chercher leur inspiration dans les médailles et les statues antiques, pour exprimer les idées et commémorer les événements de leur époque; en même temps, infidèle aux leçons des maîtres ingénieux et élégants du xviii^e siècle, leur art se raidit et s'alourdit. Comme André Chénier — avec lequel on lui découvre tant d'affinités de goût et de génie, — Dupré avait toujours des « pensers modernes ». A côté de lui, après lui, la mode est de se faire une âme romaine.

« C'est alors le règne victorieux de Louis David; c'est le grand carnaval gréco-romain du Premier Empire. Dupré doit quitter la charge de « graveur général des monnaies ». Son Bonaparte, c'est encore le petit Corse aux cheveux plats. D'autres seront chargés de « Césariser » à la façon romaine, la figure du consul, puis de l'empereur. »

BIBLIOGRAPHY. — Charles Saulnier, *Augustin Dupré*, Paris, 1894. — R. Marx, *Les Médailleurs français*, Paris, 1897. — Charles Blanc, *Notice sur la vie et les ouvrages d'Augustin Dupré*, Paris, 1870. — S. Appleton, *Augustin Dupré and his work for America*, Cambridge, 1890. — Dr F. P. Weber, *op. cit.*

DUPRÉ, FÉLIX (*French*). Die-sinker and Medallist at Liège, circa 1830.

DUPRÉ, GEORGES (*French*). Contemporary Medallist. M. R. Marx illustrates in "*Les Médailleurs contemporains*" a beautiful plaque entitled "Meditation", by him. This medal is also mentioned in *Revue de l'Art ancien et moderne*, 1898, II. Another plaque, entitled "Salut au soleil" presents an old shepherd and a child kneeling at the sea-side before the rising sun, and is the best work of the two. It is illustrated in *Art et Décoration*, Aug. 1899.



Salut au soleil, by G. Dupré.

M. Dupré is a descendant of the celebrated medallist of the French Revolution.

DUPRÉ, GIOVANNI (*Italian*). Sculptor of French origin, born at Sienna on the 1st of March, 1817. His father was an *intagliatore*, or wood-carver, and with him the young artist learnt the first elements of sculpture. Dupré died on the 10th of January, 1882. His principal works are : Abel (in the Pitti Palace); — Allegorical Tazza; — The Ferrari Monument in San Lorenzo; — Statue of Sappho; — The Cavour Monument in Turin; — Statues of Pope Pius IX, Victor Emanuel II, Raimondo Lullo, and S^t Francis of Assisi, &c. The artist executed portrait medallions in clay and bronze.

BIOGRAPHY. — Henry Simmons Frieze, *Giovanni Dupré*, London, 1886.

DUPRÉ, GUILLAUME (*French*). Sculptor, Medallist, and Coin-engraver, born at Sissonne, near Laon, in 1574, died on the 8th of

June, 1647. He married in 1600, Madeleine, the daughter of his master, the sculptor Barthélemy Prieur, who, like him, belonged to the reformed religion. As early as 1597, Henry IV, pleased with the medal representing him as Hercules with Gabrielle d'Estrées on R., gave him the title of Sculptor in ordinary to His Majesty, and Dupré records in the following terms his august patron's appreciation of him : « En la gentillesse et la grâce de l'ouvrage qui lui fut présenté, ayant reconnu que Dupré promettait quelque chose de grand et de hardy s'il estoit employé à la sculpture, cela meut Sa Majesté de le retenir à son service et de luy donner logis au Louvre et cent escus d'appointements. » In 1603, the King granted Dupré the privilege to cast his medals himself, in gold and silver, in the Gallery of the Louvre, and by an order of the 7th of October 1604, named him to the post of « Conducteur et contrôleur général en l'art de sculpture sur le faict des monnoies et revers d'icelles », an office created by Charles IX in 1572 in favour of Germain Pilon, and his male descendants. Jean Pilon, who had succeeded Germain, opposed the new nomination, so that the King was obliged to reinstate him, in conjunction with Dupré. On the death of Pilon in 1607, Henry IV raised the salary of his « cher et bien-ami sculpteur » to 800 livres.

Besides the beautiful medals, of which no less than sixty are known, Guillaume Dupré has also executed a large medallion representing Henry IV and Marie de Medicis (in the Bibliothèque Nationale), a bronze medallion of Brulart de Sillery, Chancellor of France (in the Louvre), and a bust in marble of Dominique de Vic, Viscount of Ermenonville. M. Germain Bapst attributes to the artist a bust in wax of Henry IV (in Chantilly Castle). Dussieux, in *Artistes français à l'étranger*, mentions as the work of the sculptor a statue in bronze of Victor Amadeus I of Savoy (in the Royal Palace at Turin), and it appears, on the authority of the late M. Chabouillet, that Dupré also practised the art of gem-engraving. In *Guillaume Dupré, graveur en pierres fines*, 1875-1880, several intagli are described bearing the initials G.D.F. The most important of these is the portrait of Maurice of Nassau, Prince of Orange (*illustrated*). It is probable that several unsigned camei and intagli, engraved by order of Henry IV, at the end of the sixteenth and beginning of the seventeenth centuries, are the work of G. Dupré.



Guillaume Dupré as a medallist is one of the greatest artists of the French School. He was the first to apply the art of sculpture to medal-engraving, and has risen to the height of the Italian Masters of the Renaissance. Larousse says of him : « Le côté le plus saillant de son talent est une ampleur majestueuse qui donne à ses

œuvres une allure pleine de grandeur et une harmonie parfaite. Ses sujets sont traités avec élévation et noblesse, ses portraits présentent un caractère approprié au personnage; on y trouve le modelé, la ressemblance et la vie. C'est principalement dans les médaillons fondus qu'éclate la majesté du faire de l'artiste, qui a pu être égalé par quelques Italiens de la Renaissance, mais n'a pu être dépassé par personne ».

The following medals, which are all cast and nearly all signed, are treated with that perfect mastery and gracefulness which characterise the work of the great French medallist :

Henry IV and Gabrielle d'Estrées; — Henry IV and Marie de Médicis (a medal on which the artist represented the King and Queen under the features of Mars and Pallas contracting an alliance;



Portrait-medallion of Marie de Médicis, by G. Dupré.

it was issued on the birth of the Dauphin and marks the zenith of Dupré's art); — Portrait-medallions of Henry IV (several); — Others of Marie de Medicis (one of 1624 *illustrated*); — François de Bonne de Lesdiguières; — Balthazar de Villars; — Antoine Guiot, Seigneur of Chauveau; — Hiéron de Villars, Archbishop of Vienne; — Charlotte de Montmorency; — The Prince of Condé; — Francis I. of Mantua; — Duke Charles of Nevers; — Christina of Lorraine, consort of Ferdinand de' Medici; — Cosmo II. de' Medici and consort Maria Magdalena of Austria; — Duke Francesco de' Medici; — Constable Albert de Luynes; — Doge Marcantonio Memmo; — Duke de Lesdiguières; — Chancellor Aligre; — Méri de Vic, Keeper of the Seals; — P. Séguier; — Ant. Coiffier, Marquis d'Effiat; — Jean du Caylar de Saint-Bonnet, Marshal de Toyras; — Marshal de Bassompierre;

— Henri de Rohan ; — Prince of Léon ; — Duke of Épernon ; — Duke of Béthune-Sully (*illustrated*) ; — Marshal d'Argencourt ; — Councillor P. Jeannin ; — De Loménie ; — Simon Vigor ; — Duke of Orange-Nassau ; — Pierre Maridat ; — Claude d'Expilly ; — President Jean Luillier ; — President Nicolas de Bailleul ; — Jacques Boileau ; — Marguerite d'Etampes ; — S^t Francis of Assisi ; — President Antoine Guyot ; — Cardinal Maffeo Barbareni (later, Pope Urban VIII) ; — Jean Héroard, seigneur de Vaugrenuse (of whom there is also a large portrait medallion by Dupré, in the K.K. Museum für Kunst und Industrie at Vienna) ; — Medals and Medallions of Louis XIII, young ; — Gaston d'Orléans ; — Cardinal Richelieu ; — Henri IV. and Christina Maria de Medici, 1603 ; — J. L. de Lavalette, Duke of Epernon ; — Charles, Prince of Arches, Duke of Nevers and Rethel, 1601-37 ; — Marie de Medici, several varieties of 1614 and 1624.



Portrait-medal of the Duke of Béthune-Sully, by G. Dupré.

A superb medallion of Duret de Chevry by this artist realized 4.700 fr. at the sale of the Montigny Cabinet, at Paris (26. May, 1899).

M. Fernand Mazzerolle, the eminent writer, has, in his notice of G. Dupré for the *Grande Encyclopédie*, made the following remark : « Par l'importance de son œuvre, par la variété de sa facture, par la valeur artistique de la plupart de ses médailles, G. Dupré mérite la première place parmi les médailleurs français. Il ne le céderait qu'à Germain Pilon si toutes les médailles assignées à celui-ci étaient d'une attribution indiscutable. Il est sans hésitation possible très au-dessus des autres médailleurs français, et, quoique inférieur aux maîtres italiens du xv^e siècle, égal ou supérieur à ceux du xvi^e. »

The dies for the coinage of Henry IV and for that of the minority of Louis XIII were engraved from types furnished by G. Dupré to the Engravers-general of the coins, who were Philippe Danfrie,

Senior and Junior, and Nicolas Briot. These types are very remarkable and the dies are preserved as monuments of the monetary art.

Some authors, as Lenormant in *Trésor de Numismatique et de Glyptique*, have given to Dupré the Christian name of George, and others, like Bolzenthall have concluded that there were two medallists, Guillaume and George Dupré. The error arises from the fact that certain medals are signed *Georgius Dupré*, although most of the medallist's works bear the signature G. DUPRE, or GUIL. DUPRE. There is no doubt whatever that the medals signed George and Guillaume are all by the same artist, who possibly may have borne both Christian names.

The collections of the Bibliothèque Nationale and the Paris Mint possess beautiful specimens of Dupré's work, as well as a number of the original dies engraved by this celebrated Master, of whom France has a right to be proud.

M. Natalis Rondot, another well-known critic, expresses his opinion on Dupré as follows : « Dupré n'a pas eu d'égal ; fierté et distinction, correction et finesse, sincérité et souplesse, habileté dans l'exécution, perfection dans la fonte, il y avait de tout dans son génie, mêmes des audaces qui furent toujours heureuses. »

BIBLIOGRAPHY. — Jal, *Dict. crit. de biog. et d'hist.*, 1872, p. 518. — J.-J. Guiffrey, *Nouv. Arch. de l'art français*, 1872, p. 178 ; — 1876, pp. 172-224. — Dus-sieux, *Les artistes français à l'étranger*, 1876, p. 510 ; — A. Chabouillet, *Bulletin de la Soc. de l'histoire de l'art français*, 1875, pp. 37-46. — Idem, *Nouv. Arch. de l'art français*, 1881, p. 182-189. — Idem, *Guillaume Dupré, graveur en pierres fines*, 1875-80. — E. Babelon, *La Gravure en pierres fines*, 1894. — Idem, *Camées de la Bibliothèque Nationale*, 1897. — E. Fleury, *Guillaume Dupré de Sissonne*, 1882. — L. Gonse, *La Sculpture française*, 1895, pp. 148-150. — S. Lami, *Dictionnaire des Sculpteurs de l'Ecole française*, 1897. — Bolzenthall, *Kunstgeschichte*, &c. — Ed. Fleury, *Guillaume Dupré de Sissonne, statuaire et graveur en médailles*, Laon, 1883. — *Grand Dictionnaire Larousse*. — Mazerolle, *Guillaume Dupré, Grande Encyclopédie*. — *Médailleur de Jean Héroard, par G. Dupré*, *Revue numismatique*, 1893. — F. Lenormant. *Trésor de numismatique et de glyptique*. — J. B. Supino, *Il Medagliere Mediceo*, Firenze, 1899. — Dr E. Merzbacher, *Kunst-Medaillen-Katalog*, Mai 1900. — J. Guiffrey, *G. Dupré, sculpteur et médailliste*, *Nouv. Arch. de l'Art français*, etc., 1872.

DUPUIS, DANIEL. *Vide* DANIEL-DUPUIS.

DUQUESNOY, JÉRÔME (*Belg.*). Architect, Sculptor, and Medallist, born at Brussels in 1602, suffered capital punishment at Ghent on the 24th of October, 1654. Only one medal by him is known ; it bears on obv. a portrait of Archduke Leopold William of Austria, and on R. an emblem consisting of a cross, a lion, a sheep, &c. and the inscription : TIMORE DOMINI. The signature of the artist : HIER. DV QVESNOY. F. on the obv. leaves no doubt as to the authorship of the medal.

BIBLIOGRAPHY. Pinchart, *Biographie des graveurs belges*, *Revue de la numismatique belge*, 1858.

DURAFFOUR (*French*). Die-sinker at Lyons, *circa* 1848. Several medals of the Revolution of 1848 were struck at his establishment; there is one with portrait of the poet Alph. de Lamartine.

BIBLIOGRAPHY. De Saulcy, *Souvenirs numismatiques de la Révolution de 1848*.

DURAND (*French*). Engraver at the Mint of Dijon, *circa* 1750.

DURAND (*French*). Engraver at the Mint of Strassburg, *circa* 1704.

DURAND, AMÉDÉE (*French*). Medallist, and Editor of Medals of the first half of the present century. He brought out the "*Series Numismatica Universalis Virorum Illustrum*" between 1818 and 1846, and appears to have engraved the following medals: Coronation of George IV, 1820; — Death of George IV, 1830; both signed DURAND F. and Trial of Queen Caroline, 1820; — Lord Exmouth created Viscount after his bombardment of Algiers, 1816, signed A.D. The medals edited by him bear the signature DURAND EDIDIT. Durand resided in Paris, and died about the year 1848. His Medallist Series comprises Illustrious Men of all countries, and amongst those medals which are of special interest to English collectors we may mention the following: Roger Bacon; — Henry VIII; — Shakespeare; — Francis Bacon; — Sir Antony Van Dyck; — William Harvey; — Cromwell; — John Milton; — Thomas Sydenham; — William III; — John Locke; — William Penn; — Joseph Addison; — Sir Isaac Newton; — William Congreve; — Alexander Pope; — Handel, &c.

Durand had obtained the first Grand Prix for medal-engraving. He is also the author of a marble statue of Sappho, and of a bas-relief, Naval Architecture.

The following artists have worked for Durand: Binfield, Barre, Caqué, Caunois, Gayrard, Henrionnet, Moltado, Petit, Peuvrier, Rogat, Th. Smith, Vivier, Wolff, &c.

BIBLIOGRAPHY. Dr F. P. Weber, *op. cit.* — Franks & Grueber, *op. cit.* — Chavignerie et Auvray, *op. cit.*

DURAT, GUILLAUME (*French*). Mint-master and Coin-engraver at the Mint of Nancy, in succession to Jean Simier. He was nominated by letters dated 22nd of June, 1484: "Don de l'office de garde des monnoyes de la duchie de Lorraine, vacquant par le trespas de feu Jehan Simier, à Guillaume Durat, aux gaiges, droiz, prouffitz, honneurs, libertez, franchises, prerogatives et esmolumens dont les autres gardes ont acoustumé avoir et prendre."

BIBLIOGRAPHY. H. Lepage, *Notes et Documents sur les graveurs de monnaies et médailles et la fabrication des monnaies des Ducs de Lorraine, Nancy, 1875*.

DURER, ALBRECHT (*Germ.*). Surnamed the *Father of German Art*. A celebrated Painter, Engraver, Modeller, Sculptor and Architect,

born at Nuremberg on the 21st of May, 1471, where he died on the 6th of April, 1528.

We cannot presume, in a work of this kind, to give more than a general idea of this great Master's manifold achievements in the domain of Art, so much the more so because his claim as a medallist is but of the slightest. To understand however the vast influence he has exercised upon German and Italian Renaissance Art (Medallic Art included) during the first quarter of the sixteenth century, and after his death, it is necessary to enter into some details which, strictly speaking, do not come within the scope of our study.



Portrait-medallion of Albrecht Dürer, by Hans Betzoldt, after Hans Schwartz.

Albrecht Dürer was descended from a Hungarian family of Eytas, near Julia, but his father, Albrecht Dürer the Elder¹, who was a goldsmith, had settled at Nuremberg, after a prolonged residence in the Netherlands. The famous artist was the third child of a family of eighteen; he was first apprenticed to his father, but from early youth showed greater inclination for linework and painting.

1. It is interesting to note that the name of Dürer's father, "Albrecht der Hölper" appears on a document, dated 20. Feb. 1470, as Assayer and Inspector of the coins at Nuremberg.

At the age of thirteen, he executed a portrait of himself, preserved in the Albertine Collection at Vienna, which proves that he had already attained considerable artistic skill. Three years later, he succeeded in completing his far-famed *Via Crucis*. In 1486, he entered the studio of Michael Wohlgemuth, the best painter of Nuremberg at the time, and on his leaving it, in 1490, began a series of travels, which he extended as far as Italy, visiting Venice, working on his way there at Colmar, Augsburg, Innsbruck, and Trent, and returning via Basle and Strassburg. In 1494, his father arranged a marriage for him with Agnes Frey, the daughter of a Nuremberg merchant. A passage from a letter written by Pirckheimer some two years after Dürer's death has given rise to the legend that this was an ill-starred union, and that the beautiful Agnes,



Portrait-medallion of Dürer's wife, by Albrecht Dürer.

another Xantippe, had been a source of sorrow and grief to him, but Thausing thinks this statement should be received with great caution. Dürer has left several portraits of his wife; one is signed *Mein Agnes*, and another, *Albrecht Dürerin* (1504); he also executed a medallic portrait of her (*illustrated*), which is a remarkable piece of work.

Dürer is described "as a fine specimen of his race; of a commanding figure; noble, courteous in manners, his fine blue eye harmonizing with the rich fair hair; his language and voice equally sweet; he possessed a mild, gentle character, a delicate and almost morbid sensibility."

After his marriage, Dürer established himself in his native town, which was then the great centre of German Art. With the collab-

oration of such assistants and pupils as Hans Leonhard Schäußelein, Hans von Kulmbach, Hans Baldung, and others, he executed many paintings, amongst which are the celebrated triptych in the Royal Gallery at Dresden (Virgin and Child, St Sebastian, and St Anthony) and the first Baumgartner Altar-piece.

The best known of Dürer's earlier works are : 1493, Christ as a child; — 1494, Death of Orpheus; — Entombment of Christ; — 1495, Series of designs on wood, illustrating the Apocalypse; — 1499, Oswalt Krell; — 1498 and 1500, Portraits of himself; — 1503, Virgin and Child; — 1504, Adoration of the Magi; — Salvator Mundi; — The Great Passion; — Life of the Virgin, &c.

In 1505, the artist returned to Venice, where he spent eight months. From his letters, we learn that he became intimately acquainted with Giovanni Bellini, that Raphael exchanged tokens of esteem with him, as did also Lanzi, but that he had the sorrow not to meet with his great master, Andrea Mantegna, of Mantua. If during his sojourn in Italy, Dürer made many friends, it is also whilst there, that the forger, Marc Antonio Raimondi, first saw his works and by his piratical imitations became for him a source of endless troubles. To this period belong several paintings, all bearing the artist's monogram : Adoration of the Magi; — Christ among the Doctors in the Temple; — Christ on the cross, &c.

In June 1507, Dürer returned to Nuremberg, and produced in rapid succession several important works : Adam and Eve; — Martyrdom of the 10,000 Virgins; — Altar of Heller; — Virgin and Child; — The Holy Trinity; — Virgins; — Samson overthrowing the Philistines; — Charlemagne; — Emperor Sigismund, &c.

From 1512 the artist was attached to the service of the Emperor Maximilian, who, as a great patron of Art, highly esteemed him, and even raised him to the nobility of the empire. An interesting story is told in connection with this monarch. "On one occasion on which Dürer was painting so large a subject as to require steps to reach it, Maximilian, then present, requested a nobleman of his suite to steady it for the artist. This, of course, the nobleman declined to do; seeing which the Emperor himself attended the painter, and turning round to his ill-advised courtier, thus apostrophized him. — "Sir, understand that I can make Albrecht a noble like and above you; but neither I nor any one else on earth can make an artist like him." (*Dictionary of Universal Biography*).

Dürer executed a series of important works for Maximilian, known as the "Triumph". He has left several portraits of his exalted Patron, and this Emperor's Prayer-book, illustrated and adorned by the artist is an exquisite piece of handicraft.

After Maximilian, Charles V., Ferdinand of Bohemia, and other princes, extended their favour to Dürer, who, versed as he was

in mathematics, architecture and military warfare, could give them excellent advice on the subject of fortifications and artillery.

In 1520, Dürer visited the Netherlands; he has left a detailed account of his journey; at Antwerp he met Erasmus, of whom he painted a portrait. His sojourn in the Low Countries had a decided influence upon his style, which underwent a thorough change. Greater simplicity, more harmony of conception take the place of petty and superfluous details and overcrowded design. Amongst his later works the best are perhaps : Portrait of an old Man (Louvre); — Portrait of Kleeberger (Vienna); — Portrait of Holzschuher (Berlin); — The four Apostles (Munich), &c.

The great artist died during the Holy Week in 1528, at the early age of 57; his tomb still exists at Nuremberg, and bears the following epitaph, composed by Pirckheimer : ME.AL.DV, QUIQCQUID ALBERTI DURERI MORTALE FUIT, SUB HOC CONDITUR TUMULO.EMIGRAVIT VIII *idus* APRILIS MDXXVIII.

On hearing of his death, Melancthon wrote : *Doleo tali et viro et artifice Germaniam orbatam esse.*

During the latter years of his life, Dürer had manifested great sympathy with the doctrines and progress of the Reformation. He was a great admirer of Luther, and is said to have exclaimed, on learning that he was ill : “ O Lord ! if Luther dies, who will explain the Holy Gospel to us with such clearness. ”.

The great artist was a keen observer and admirer of nature, and this is the secret of the incomparable charm which fascinates us in his works. On various occasions he recommended his pupils to study carefully Creation's book. To what proportions he did this himself we can gather an idea from the numerous studies of animals, scenery, and the human form, due to his pen, and which are preserved at the British Museum, the Uffizzi Gallery, and in the museums of Paris, Bremen, Basle, &c. He wrote : “ Carefully observe nature ; let yourself be guided by it ; do not wander from it by thinking that you will find something better in your own imagination. This is an illusion ; Art is hidden in nature ; he shall possess it that can draw it out. The more the form of your work corresponds to the living form, the better your work will appear. This is certain. Never think that you can do better than what God has done, for your work is nought compared to the creating power of God... No man can execute a fine figure by consulting only his imagination, unless his memory is peopled with a multitude of remembrances. Art ceases to be solely the product of individual sentiment ; transmitted and learned, it fertilizes itself. The mysterious treasure which one has amassed in the heart's recesses spreads out by means of one's works, of the new creature drawn from one's

bosom and to which a sensible form has been given... “ To Melanchton he said once : An ignorant man is like an unpolished mirror. ”

Such were Dürer's principles of Art.

Dürer has been more widely influential as a designer of woodcuts and engraver on metal than as a painter. M. André Michel, the eminent French critic remarks : “ Mais c'est peut-être le burin à la main que Dürer fut le plus vraiment lui-même, et manifesta, avec la plus farouche énergie, la liberté la plus grande et la subtilité la plus profonde, sa pensée et son génie. Au point de vue technique, pour la souplesse du modelé, la finesse et la vigueur des contours, la douceur harmonieuse des planches creusées d'un nombre infini de tailles et jamais fatiguées, il est un buriniste incomparable. ” The Museums of Munich, Vienna, Stuttgart, Venice, and others, preserve also works of sculpture in wood and stone from his studio. The British Museum possesses one of his bas-reliefs in soapstone, representing the Nativity of St John.

Various scientific writings from his pen have come down to us : *The Art of Measuring*, printed in 1525 ; *Treatise on the Fortification of cities, castles and boroughs*, 1527 ; — *Treatise of Proportions*, MDXXVIII, &c.

Dürer's fame, both upon technical and intellectual grounds, is unequalled among German artists. His work is thoroughly national in character. His early style, under the tutelage and influence of Wohlgemuth, when he mainly devoted himself to religious compositions, is perhaps more fantastic, lugubrious, allegoric, sometimes even harsh ; his later style is influenced by the Italian masters, Mantegna, Bellini and Raphael ; but his art reaches its highest development after the painter's stay in Flanders, where he acquired the secret of soft and fresh colouring so peculiar to Flemish masters. The mysticism of the refined, metaphysical, painstaking artist of the early days gives way to the simplicity of nature ; distinction, grace, and refinement are blended with the result of ever-progressing artistic perception ; of no one better than of Dürer can it be said that his works bear the impress of a great master's mind and hand.

Let us now consider Dürer's medallion work. Some experts still question whether any medals can be assigned to him with certainty. Notwithstanding von Sallet's admirable papers on the subject, published at various times in the *Zeitschrift für Numismatik*, the problem is not absolutely solved. The Dürer monogram exists on a large number of works, sculpture, painting, &c. made at a later date by servile imitators, who passed off their own productions as those of the great Nuremberg Master.

Erman, on von Sallet's authority, expresses the opinion that only

three medals can lay some serious claim to Dürer's authorship in spite of the rather doubtful form of the monogram. At any rate these medals are all by the same hand. Their attribution to him is favoured by the well-known fact that the artist sent in 1508 a portrait medallion of a lady to Frederick of Saxony, of which he cast a second specimen, the first having been lost in transit. Antonio Abondio, in the second half of the same century freely copied this medallion as Dürer's work.

These three medals are :

1508. Michael Wohlgemuth (Berlin Museum; Collection of Max Rosenheim, Esq.).

1508. Dürer's wife (Berlin Museum; *illustrated above*).

1514. Dürer's Father (Berlin Museum). According to Imhof, *Sammlung eines Nürnbergischen Münzcabinets*, 1782, this medal represents Dürer's friend, Willibald Pirckheimer.



Lead Medallion of Michael Wohlgemuth, by Albrecht Dürer.

Of the portrait medal of Michael Wohlgemuth, von Sallet says that he never saw an original specimen. He condemns all the specimens that have come under his notice as later casts of a contemporary copy. The well-known collector of Renaissance Art, Mr. Max Rosenheim, has had the good fortune to meet with what he believes to be an undoubted original, which he has courteously lent us for illustration. The size of this piece is 55 mill. and consequently larger than the Berlin Museum specimen which von Sallet describes as a reduced copy. This medal presents all the characteristics of early German work, and on the plain reverse side are still visible traces in old handwriting of the name of Michael Wohlgemuth: thus confirming the correct attribution of the portrait and removing suspicion of modern copy.

The medal of Agnes Frey, Dürer's wife, which is illustrated above from one of the two Berlin Museum specimens, is in von Sallet's terms, a genial work far surpassing all similar contemporaneous medallic productions. Later casts are very common; there is one in the Berlin Museum, and another is described under n° 176 of Dr Merzbacher's "*Kunst-Medaillen-Katalog*, München, Mai, 1900".

By most experts, the portrait presented on this medal is accepted as that of Agnes Frey, Dürer's wife. It appears, however, that it does not correspond with other portraits of this lady of a later date. Antonio Abondio, in the second half of the sixteenth century,



Portrait-medallion of the Elder Dürer, by Albrecht Dürer.

copied it as the head of Dürer's wife, with the attributes of Venus. The same model seems to have been used by Dürer for some of his Madonnas, and it might be correct to call this portrait, Head of Madonna.

The third medal is generally thought to represent Dürer's father, head in profile, to l., wearing fur cap and coat; in front, the monogram, and date 1514.

The present illustration is taken from Bolzenthalt. A good and probably old cast exists in the Berlin Museum; there was also one in the Addington Collection, 1883. The original model in soapstone is preserved at Berlin. The portrait corresponds fairly to that given by Dürer of his father on the painting of 1497 in the Pinakothek of Munich. The elder Dürer died in 1502; Dürer must have therefore executed his model from a drawing.

All these three medals bear a distinct stamp of superior workmanship; they are genial studies from nature, notwithstanding the low relief, and to use von Sallet's own expression : We know of no other artist of that time, who could have done such work as this." From the similarity of work and treatment, one might feel inclined, with Erman, to ascribe to Dürer a beautiful medal with portrait of Jacob Fugger. There is also a medal of the Elector of Brandenburg, Joachim I, which was executed, it is said, after a drawing by Dürer. The artist's monogram appears further on a portrait-medal of Luther, 1526, of which Bolzenthall gives three sizes, but which certainly, like a multitude of other works, are neither by the artist nor even belong to his time.

Prof. Knackfuss in his recent *Life of Dürer* (Leipzig, 1900) makes the following remark concerning the medals attributed to Dürer : "Even works of a kind which Dürer had probably never made at all, small reliefs in lithographic-stone and portrait medals, were signed with his monogram and brought into the market as works of Dürer."

Numerous portraits, some contemporaneous, exist of Dürer. One by Hans Schwartz served as prototype to Hans Betzold's fine medal, illustrated above. There is another, on the reverse of which is the bust of the Countess Palatine, Susan, dated 1530. The Friedländer collection contained a fine portrait medallion of the artist in box-wood, of 1529 ; another in the Posony Collection is of very inferior work. A silver specimen of the well-known portrait medal of Dürer, of late sixteenth century work, was sold at Frankfurt-on-Maine, April, 1900, for 935 Marks. The description is as follows :



Portrait medal of Albrecht Dürer.

Obv. IMAGO * ALBERTI * DVRERI * AETATIS * SVAE * LVI * Bearded bust to r.

Rv. * INCLITA * VIRTVS * M * D * XXVII. Helmeted arms.

This piece came from the Montenuovo and Itzinger Cabinets.

Hans Dollinger had executed already in 1532 a profile portrait of Dürer, depicted with long hair, on a stone bas-relief, signed **H** (now in the Berlin Museum). At Munich may be found also an allegoric representation of a duel between Dürer and Lazarus Spengler (?) before the Emperor Maximilian.

It has already been noticed that Dürer executed his medallions in soapstone, and that they were reproduced in metal by the process of casting. The Berlin Museum possesses one of the original stone models, dated 1514, purporting to represent Dürer's father. The technique of early German medals differs altogether from that of Italian medals of the fifteenth and sixteenth centuries. We shall, in studying the work of Pisano, later on, endeavour to describe the process used by the great Italian Masters in the execution of their fine medals, a process which has now been brought in vogue again by some of the modern French medallists. Dürer and his school, Peter Vischer, Peter Flötner, and other German artists of the first half of the sixteenth century, seem to have been the first to realize the value of models in stone for the manifold reproductions of medals or plaques in lead, bronze, silver and gold.

Prof. Dr Konrad Lange in his admirable monograph of Peter Flötner (Berlin, 1897) gives an interesting account of the process of casting medals, as practised by Dürer, and his contemporaries or followers. It would appear that first of all models were prepared in lithographic stone, which is easy to work and durable. Then from the stone model moulds were produced which served for casting impressions in lead. These lead impressions were eagerly sought after by the goldsmith who copied them freely. Every goldsmith of the Renaissance possessed a set of lead models; thus we find that Hans Reinhard the Elder bequeathed his lead models (*Bleie und Patronen*) to his sons, 1579. But apparently such lead models were already in use in the fourteenth and fifteenth centuries, as may be seen at the Musée Cluny in Paris and Historisches Museum at Basle.

To Dürer's school, whether influenced directly by him or by his works, belong no doubt Peter Vischer the younger, Hans Krug the Elder, Hans Schwartz, Ludwig Krug, Peter Flötner, Friedrich Hagenauer, Burgmaier, Hieronymus Magdeburger and the whole galaxy of Nuremberg artists who brought German Renaissance Medallistic Art to a level, in certain respects, with the best school of Italian fifteenth and sixteenth century Medallists.

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DÜRLEBER, BALTHASAR (*Bohem.*). Occupied some post at the Mint of Prague, 1584.

DUROVERAY, JEAN PIERRE (*Swiss*). Coin-engraver to the City of Geneva at the beginning of the eighteenth century. Contracts were passed with him on the 28th August 1709, 8th August 1714, and 27th September 1715. His initials I.P.D. appear on the coins issued under him.

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DÜRR, ERNST KASPAR (*Germ.*). Die-sinker, and Medallist, residing at Dresden, 1670 to 1680, Zerbst, 1683 to 1692, and later at Stettin and Riga. He executed a number of medals commemorating events connected with the ducal house of Saxony, and in conjunction with his pupil, Martin Heinrich Omeis, he engraved a fine portrait piece of Duke Augustus, with a view of Weissenfels Castle on R. The Duke paid 100 Reichsthalers for this medal. Dürr was employed as Coin-engraver at Dresden, in succession to Constantin Rothe. His signature E.C.D. appears on the following medals: 1675, Duke John George II of Saxony; — 1676, Completion of Dresden Castle; — 1679, Tenth Anniversary of the granting of the Order of the Garter to John George II; — Dresden Bird Shooting Fête, 1676; — &c. Some of these bear both Dürr and Omeis's signatures.

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DÜRR, JOHANN CHRISTOPH (*Germ.*). Mint-master at Erfurt, 1673-1676, and Weimar, 1677-1684. The coins issued under him bear his initials I.C.D.

DÜRRICH (*Germ.*). Contemporary Medallist residing at Cassel. He has sent some fine medals to the recent Exhibition of Modern Medals, held at Vienna, and Frankfort-on-Maine (1900), under the auspices of the Viennese Numismatic Society. A critic in "Die Moderne Medaille" (Wien, Februar 1900) writes: "Dürrich in Cassel scheint von den deutschen Medailleuren, die unsere Ausstellung beschickten, der "Schärfste" zu sein."

DÜRRICH (*Germ.*). Banker, and Editor of medals, residing at Zurich, *circa* 1880-1890. He issued portrait pieces of Hans Waldmann, General Pfyffer, &c. Becoming too well known on account of fraudulent speculations, he suddenly left Zurich, to escape arrest, and has never been heard of again.

DURVIS, MARIE (*French*). Contemporary Sculptor and Medallist. At the Salons of 1879, 1880, 1881, and 1882, she has exhibited fine portrait medallions in wax and clay, specimens of which have also been cast in bronze.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

DUSCHEK, L. (*Austr.*). Sculptor and Chaser residing at Vienna. He was born at Alt-Weitra, and trained under Professor Trautzl and



Portrait-plaque of Strauss, by Duschek.

Waschmann. The beautiful portrait-plaque of the recently deceased composer Johannes Strauss (*illustrated*) was executed by this

artist in 1899, and exhibits uncommon abilities. Duschek is at present (1900) on a tour in France to perfect his studies.

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DUSEAUX (*French*). Contemporary Die-sinker, and Publisher of medals, residing in Paris.

DUSSEAULT (*French*). Medallist of the second quarter of the present century. In 1830 he executed a medal to commemorate the Patriots who fell during the Revolution.

DUSSERT, G. (*French*). Sculptor, and author of a portrait medalion of T. Marion Dumersan, numismatist, and dramatic author, 1842.

DURUSSEL, ÉDOUARD (*Swiss*). Medallist, born at Morges on the 16th February, 1842, died at Préfargier on the 17th May, 1888. When quite young he exhibited uncommon aptitude for drawing, and at of the age of 14 he was placed in apprenticeship by his parents with an engraver at Zella, near Gotha, where he spent four years. He then visited Berlin, worked there at the Royal Mint for three years, and, on the recommendation of Antoine Bovy, was afterwards engaged in the works of M. Paulin-Tasset at Paris, 1865. In 1867, he came to London, took up a post of engraver, and married an English lady, from whom however he separated after a few years, in consequence of unhappy wedded life. In 1869, Durussel returned to Switzerland, and settled at Berne; the die-sinking business he established there was not at first a prosperous one; domestic troubles and financial difficulties drove the unfortunate engraver to the study of medallic art.

Durussel's reputation in his own country is justly merited. His *Schützenthaler* are thoroughly national in character. The subjects he has depicted are taken from scenes in the heroic past of Swiss history and, as some one has said of him, he who is able to produce such fine figures, is not only a great artist, but also a good patriot."

The numerous medals engraved by Durussel between 1876 and 1888, the date of his death, give one an idea of the extraordinary working and creative powers with which this artist was endowed. His *feu sacré* brought him to an untimely end; his brain gave way under the constant fatigue and pressure to which he subjected it. A friend of his, the well-known medallist of Berne, F. Homberg, who, through the courtesy of M. Arnold Robert, State Councillor, has forwarded to us valuable information on Durussel, looks upon him as one of the first medallists of Switzerland, who has had the courage to leave the old routine, the stereotyped ways of classic



MEDAL OF THE NEUCHÂTEL "TIR CANTONAL",
AT LA CHAUX-DE-FONDS, 1886, BY DURUSSEL

(Block kindly lent by M. Arnold Robert.)

antiquity, and the hackneyed allegorical compositions, to reproduce nature and life in their various aspects, thus being a forerunner of the now so much admired new style of medallic art. Durussel was no Academician; notwithstanding, he understood true Art; his figures do not show any want of knowledge of anatomy; the composition is genial, and the execution artistic, graceful, and extremely neat; this engraver's medals reveal a man of uncommon taste and exceptional abilities.

The following are the principal medals and coins engraved by Durussel: Federal Shooting Thaler of Lausanne, 1876; — Fourth Centenary of the Battle of Morat, 1876; — Federal Shooting Thaler of Basle, 1879; — Another, of Fribourg, 1881; — Another, of Lugano, 1883; — Another, of Berne, 1885; — Fifth Centenary of the Battle of Naefels, 1888; — Federal Choral Festival at Zurich, 1880; — Restoration of Lake Dwellings at Mörigen, Estavayer and Auvernier (*illustrated*); — Cantonal Tir medal of La Chaux-de-Fonds, 1886 (this medal is considered the artist's master-piece); — Swiss Velo-Club; — Prof. Dr Bernard Studer;



The Lake Dwellings, by Durussel.

— J. Niggeler, 1891; — Fête des Vignerons at Vevey; — Agricultural Prize Medal for the Swiss National Exhibition at Zurich, 1883, &c. These are only a few out of a larger number.



Pattern 20 Franc piece, 1871, by Durussel.

In 1888, Durussel was entrusted with the preparing of the dies for a new coinage of Five-franc pieces, but illness prevented

him from bringing the work into execution. In 1871, he had issued patterns for Twenty-Franc pieces, with head of Liberty on obv. and arms on R. (*illustrated*). The dies were destroyed in 1890.

The writer of Durussel's obituary notice in *Alpenrosen*, 3 Juni, 1888, p. 184, remarks : "Durussel's Werke sind sein geistiges Eigenthum. Er brauchte zu seinen Arbeiten nie den Stil eines Andern, er war sich selbst genug. Genial und reich an Entwürfen, selbst vorzüglicher Zeichner, war er auch der Mann, seine Ideen ohne andere Hülfe auszuführen... Er war seinen Arbeitern ein liebevoller Patron, seinen Freunden treu ergeben, ein munterer, geistvoller Gesellschafter, überall gern gesehen. Ein begeisterter Jünger der Kunst, von feuriger Seele, hat er für jene gelebt und gerungen und ist in ihrem Dienste gestorben. Doch seine Werke sollen fortleben. Das Schweizervolk wird den genialen Schöpfer seiner Schützenfest thaler sobald nicht vergessen ; Durussel hat sich ein Anrecht auf dessen Liebe erworben."

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DUTHIL (*French*). Mint-master at Bordeaux, from the 11th to the 13th year of the First Republic. Distinctive mark, antique lamp.

DUVVIÉ, PIERRE (*French*). Coin-engraver at the Mint of Pau, in succession to Loyard, 1718.

DUVIVÉ, PIERRE-JOSEPH (*French*), 1759-1779. The name of this Coin-engraver is mentioned in 1779, for having struck copper Sols of 12 Deniers which bore as distinctive mark a sheaf of corn beside the date. This symbol appears on coins issued in Bearn fifteen years earlier.

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DUVIVIER, GENDULPHE (*French*). Chaser, and Engraver of seals, residing at Liège in the second half of the seventeenth century. He worked for the Prince-bishop of Liège, Joseph Clement, Elector of Bavaria and Archbishop of Cologne. He was the father of Jean Duvivier.

DUVIVIER, JEAN (*French*). Medallist of the first half of the eighteenth century, born at Liège, on the 7th of February 1687, died in Paris, on the 30th of April 1761. He learned the first elements of engraving with his father, and at the age of eighteen gave

himself up to the study of painting. There is a portrait in existence he made of himself four years later, and good engravings after well known pictures of the same period. In 1710, the young artist went to Paris, where he soon began to draw attention, and was chosen to engrave the King's plate. About 1712, he found a protector and patron in the person of Jean-Baptiste de Valdor, ambassador of the Prince of Liège, at Paris, who gave him the first order in medallic work; this was a commemoration piece of the Treaty of Baden, with portrait of Joseph Clement, Elector of Bavaria, Bishop of Liège and Archbishop of Cologne. In 1714, Jean Duvivier was introduced to M. de Launay, Director of the Mint, who took him in his service. The first medal he engraved for the Mint represents Louis XIV on horseback. From that period to the time of his death, Duvivier devoted himself almost exclusively to the medallic art. Louis XV, in 1719, selected him to succeed Mauger, and until 1729, the artist was connected with the Medal Mint.

Duvivier is the author of the following medals : 1714, Engagements in the Channel; — 1715, Strassburg fortified; — 1720, Jeton for Buildings; — Trin and Pont de Strure taken; — Campaign of Flanders of 1649; — Peace of Utrecht; — Majority of Louis XIV; — Ypres taken in 1648; — Lerida taken in 1707; — 1721, Jeton for Buildings; — Taking of Roses in 1645; — Raising of the Siege of Guise in 1650; — 1722, Jetons for Buildings; — Peace of Westphalia; — Campaign of 1712; — Portrait of Louis XV; — Marriage of the King; — Coronation; — 1723, Death of Louis XIV; — 1724, Laureate bust of Louis XV; — Coronation Ceremony of the King; — 1726, Repression of the Chamber of Justice in 1669; — 1725, Congress of Cambrai in 1721; — Building of a Bridge at Blois in 1724; — Promotion of the Knights of Saint-Esprit in 1724; — Bust of Louis XV in hunting costume; — Jeton for the King's Buildings; — Bust of the Duke of Bourbon R. Abundance leaning on Peace; — 1726, Education of the King; — Head of the King; — 1727, and 1729, Busts of the King; — 1729, Bombardment of Tripoli, &c. On these medals the artist signed himself *DV* or *Duvivier f.*, also *J. Duvivier f.* The signature *J. D.* is taken to be that of J. Dollin who was employed at the Medal Mint under Louis XIV. To Duvivier, M. Guiffrey attributes also Taking of Brisach (1703); — Peace of Utrecht (1713); — Bust of the Archbishop of Cologne (3 var); — Paris Chamber of Justice; — Progress of the King; — Fontarabie taken; — The Plague at Marseilles; — Marriage of the King; — Head of Louis XV with flowing hair; — Heads of the King and Queen; — Birth of the Ladies of France; — Recovery of the King; — The Regent, Philip, Duke of Orleans; — Birth of the Dauphin; — Birth of the Duke of Anjou; — J. Barthélemy, numismatist; —

Bust of the King; — Reunion of Lorraine with France; — Don Carlos, King of the Two-Sicilies; — Head of the King wearing laurel-wreath; — Visit of Peter the Great to Paris; — Fall of the Evil Angels; — Bust of Louis XV crowned with laurel-wreath, &c. Thus the work of Jean Duvivier at the Mint consists of sixty-one medals, the dies of twenty-five of which still exist.

Duvivier exhibited at the Paris Salons of 1737, 1739, 1740, 1746 and 1750. About 1738, the artist quarrelled with Bouchardon, who had hitherto furnished him with most of the subjects from which he engraved the King's medals; on this account he lost the King's patronage, and to earn a living was obliged to take to seal and copperplate-engraving. Of this period dates a medal executed for the city of Rouen, representing Mercury pouring over the town the contents of a horn of plenty. In 1743, Duvivier returned into favour, and in 1747, was entrusted by the Academy of painting and sculpture with the engraving of a medal, or seal, bearing the head of the King, accompanied by the inscription *Protecteur de l'Académie*.

Jean Duvivier is also the author of the following medals : 1715, Society of Merchants; — 1720, Louisburg founded (sev. varieties); — 1711, Guadeloupe fortified.

The work of Jean Duvivier is considerable. He engraved over four hundred dies, amongst which were 17 heads of the King, at various ages, 3 of the Queen, over 200 jetons, which are characterized by his graceful design, and a number of medals commemorating military and political events of the reigns of Louis XIV and XV.

His son Benjamin executed in 1798 a portrait medal of the artist, which is one of the very few likenesses that exist of him.

Duvivier was the medallist of Louis XV's reign, as Warin, his predecessor, was that of Louis XIV's, but although the former never attained the high degree of art of the latter, he nevertheless remains one of the greatest medallists of the eighteenth century.

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DUVIVIER, PIERRE-SIMON-BENJAMIN (*French*). Medallist, born in 1728, son of Jean Duvivier, died at the age of 91, on the 11th of July 1819. It seems that his father, fearing to be surpassed, did not wish to teach him the medallic art, although he had an avowed taste for it. One night he was caught copying a medal; the young artist was driven from home. Tardieu, an artist and his brother-in-law, took him under his protection, and helped him in his studies. On the death of Jean Duvivier, 30th of April 1761, Benjamin represented to the King his title to the reversion

of the apartments which his family had occupied at the Galeries du Louvre, a concession which was granted on the following 7th of June. Since when he devoted himself entirely to the King's service, and on the 24th of November, 1764, he was elected Medallist to His Majesty, and Member of the Royal Academy of painting and sculpture.

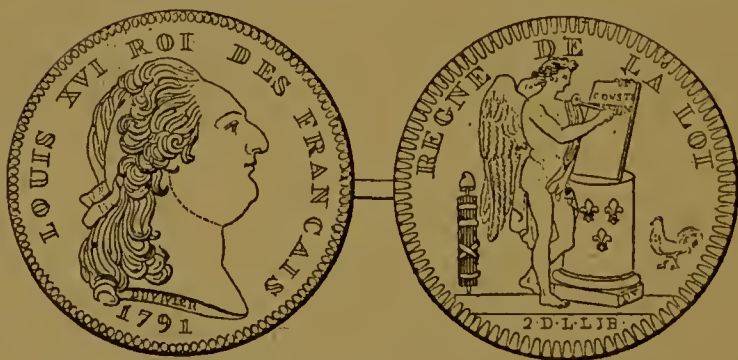
Duvivier exhibited at the Salons of 1769, 1773, 1775, 1777, 1779, 1781, 1783, 1785, 1793, and 1798. The following medals are mentioned in the Paris Mint Catalogue as works of this artist : Audience of Zaïd Effendi (1742); — Laureate head of the King (1751); — Alliance with Maria Theresia (1756); — Laureate head of the King (1763); — Equestrian statue of the King (1763); — Bust of the Prince of Condé; — Marriage of the Count of Artois (1773); — Trade between Marseilles and Africa (1774); — Death of Louis XV (1774); — Statue on the Place Louis XV (1763); — Statue of Louis XV at Rheims (1764); — Cathedral of Orleans (1770); — Prize medal for Natural History (1769); — Bust of Armand de Villars (1766); — Prize of the Academy of Marseilles (1766); — Bust of Louis XVI; — Crowned bust of the King; — Academy of Châlons; — Head of Washington; — Boston taken; — Bust of the King; — Bust of the Queen, 1781 (3 var.); — Battle of Cowpens; — Howard on horseback; — Birth of the Dauphin; — Busts facing of the King and Queen; — Busts of the King and Queen superposed; — Rejoicing at the Birth of the Dauphin; — Prize of the Academy of Dijon (2 var.); — Central Canal; — Peace with England; — The Six Corporations of Merchants delivering prisoners; — Birth of the Duke of Normandy; — Journey of Lapeyrouse and Langle; — Canal of Burgundy; — Prize of the Academy of painting; — Bust of the King; — Royal Watch Manufactory; — The Louis XVI Bridge; — Jean Duvivier; — The Good Daughter; — Prize for Virtue, &c. These medals are signed : *B. Duviv.*, *Duviv.*, *D. V.*, *B. Duvivier f.*, *Duvivier f.*, *Duv. f.*, *D. v. f.*, &c.

In 1777, Duvivier produced a model for the new seal of the Royal Academy of painting and sculpture, representing Louis XVI, another in 1778, showing a Minerva, besides which numerous medals commemorating the coronation of the King, the births of Princes and Princesses, political events, &c.; he also engraved a series of jetons. He was the favourite artist of the Court. In 1789, he cut the dies of a beautiful medal on the Entry of Louis XVI into Paris; that commemorating the establishment of the Paris Mayoralty, of the same year, bears on obv. a bust of the King by his hand. Two years after, Duvivier was replaced in his post of Engraver-general of the Coins and Medals, by Dupré, whose artistic taste suited the leaders of

the Revolution better. The artist nevertheless displayed continued activity. Of this later period are the following works : 1789, Presentation Medal to J. B. Murget (2 var.); — The Assembly of Nobles at Paris; — J. S. Bailly, Mayor of Paris (2 var.); — Lafayette; — Freedom assured; — J. Necker; — Louis XVI, Restorer of French Liberties; — The Paris Commune; — Royal Society of Agriculture; — Double Louis; — Louis of 24 Livres; — Ecu of 6 Livres; — Ecu of 3 Livres; — 24, 12, and 1 Sols; — 2 and 1 Liards (Since 1774, when Joseph Charles Roettiers ceded the office of Engraver at the Mint to Duvivier, the latter had engraved the coinage of France, and he did so until 1791); — 1790, Double Louis; — Louis; — Ecus of 6 and 3 Livres; —



Ecu of Louis XVI, by B. Duvivier.



Pattern Ecu constitutionnel, of 1791, by B. Duvivier.

24, 12 and 1 Sols; — 1791, Life-saving Medal; — Double Louis, and Louis; — 6 and 3 Livres (*Ecu, illustrated*); — Sol; — Double Liard; — Various pattern pieces; — 1792, J. B. Réveillon; — Figure of Liberty; — Commemoration of the 10th of August 1792 (2 var.); — Double Louis and Louis; — Ecus of 6 and 3 Livres;

— 12 Deniers (2 var.); — 1793, The 10th of August 1793; — Jean Silvain Bailly (2 types); — The Good Daughter; — The Good Mother; — 12 Deniers; — 1796, Prize of the School of Soreze; — Prize of the Society of Medecine of Paris; — 1797, Bonaparte, Protector of Arts and Sciences; — 1798, Medal of the State Council, Encouragement of Industry; — Abbé de l'Épée; — Washington; — Abbé Barthélemy; — Napoleon First Consul; — Treaty of Campo Formio; — National Column; — Peace of Lunéville, — Coronation; — Marriage of the Emperor; — Campaign of 1809; — Portraits of Napoleon and Josephine, &c.

M. Quatremère de Quincy has expressed his opinion on Duvivier's work as follows : « Les ouvrages de M. Duvivier sont recommandables par une rare habileté d'exécution ; car on sait qu'il possédait à un degré supérieur l'art de tailler l'acier. Mais plusieurs se recommandent encore par des qualités précieuses, par un goût de composition qui caractérise le style de l'époque, et sa tendance au retour vers les principes de l'antique. Nous devons surtout louer M. Duvivier d'avoir connu et respecté les limites de son art, d'avoir su se renfermer fidèlement dans le cercle des convenances que la nature lui prescrit.

« L'art de la composition des médailles consiste à réduire aux moindres termes chaque sujet, chaque action, chaque image, de manière à faire voir, non la partie insignifiante d'un tout, mais le tout clairement signifié par ce qui n'en est que la partie. L'erreur de certaines écoles modernes en ce genre a été de croire que le type d'une médaille devait ressembler à une peinture réduite en miniature. Mais que pourraient être ces prétendus petits tableaux sans perspective aérienne, sans dégradation de ton, sans effet de couleur ? Pour grand que soit le champ d'une médaille, c'est toujours un des plus petits espaces qu'une composition puisse occuper ; et, par opposition, ce sont presque toujours les sujets les plus étendus et les plus nombreux qu'il faut y tracer. De là donc, pour l'artiste, l'obligation de saisir, dans chaque sujet, le motif ou le sentiment qui en est le point central ou capital. De là ce système d'abréviation savante qui ramène chaque composition à sa plus simple expression, pour le sens moral et physique ; mais de là aussi l'obligation de donner aux personnages, aux figures, la valeur de cette langue idéale dont ils deviennent les signes ; et cette valeur consiste dans la noblesse des formes, dans la grandeur du style, dans l'énergie du caractère.

« Nous ne dirons point que M. Duvivier ait atteint à cette hauteur, qui est le but, mais aussi le désespoir de chaque siècle. Il y aurait d'ailleurs quelque injustice à ne pas juger les talents avec la mesure des circonstances qui les ont formés ou modifiés. Or, entre tous les arts, celui du graveur en médailles, s'il participe par des

principes communs au sort des autres, dépend, quant à sa destinée, de causes qui lui sont particulières.

« Le sort de l'art des médailles est intimement lié à celui de la politique des Etats. Historien exact, il en présente la situation; et, véridique jusque dans son silence, il constate réellement le caractère et les inclinations des différents règnes. Peut être quelque jour le nombre plus ou moins grand de médailles serait-il un indicateur assez fidèle du degré de sagesse ou d'imitation de chaque époque. Cet état de tranquillité intérieure et extérieure qui n'admet pas de grands événements, qui ouvre peu de routes aux passions ambitieuses; cet état dont on ne sent le bonheur, comme celui de la santé, qu'après qu'il est passé, fut généralement celui de la France pendant les règnes sous la douceur desquels M. Duvivier fit la plus grande partie de ses ouvrages. Il eut peu de concurrents; et aucun talent remarquable ne lui fit, pendant longtemps, sentir la pointe aiguë d'une dangereuse mais utile rivalité. Car alors, et avant que la Révolution eût décomposé l'ordonnance de l'état social, toutes les professions, comme les assises régulières d'un édifice, offraient des situations durables, où l'on se trouvait placé dans une proportion de nombre relative aux intérêts de chacune. Alors on n'avait pas encore imaginé de faire des travaux sans objet pour les artistes. Les artistes se faisaient pour les travaux, et en raison du besoin que l'Etat en avait. »

The following medals were also engraved by Benjamin Duvivier : Literary Society of Brussels, Prize Medals, 1772, with portrait of Maria Theresia ; — Peace of Paris, 1763 ; — French Company of Guyana ; — Siege of Boston, 1774 ; — Storming of Stony Point, N. Y., 1779 ; — Battle of Cowpens, 1781 ; — Treaty of Paris, 1783 (2 var) ; — and also several masonic medals of the latter end of the eighteenth century.

After 1801, B. Duvivier does not seem to have engraved many medals, although he lived for 18 years longer. The period of his greatest fame was under the reign of Louis XVI, of whom he was the favourite medallist.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — J.-J. Guiffrey, *loc. cit.* — Jean et Benjamin Duvivier, *Réunion des Sociétés des Beaux-Arts*, 1889. — R. Marx, *op. cit.* — *Revue belge de Numismatique*. — *Revue numismatique*. — Pinchart, *op. cit.* — Betts, *Historical Medals of America*, 1894.

DÜYFFCKE (*Germ.*). Contemporary Medallist. One of his latest productions, a medal commemorating the union of Hamburg with the Castle of Ritzebüttel during five centuries, is illustrated on pl. xxxv (n° 170) of Dr J. de Dompierre de Chaufepié " *Les Médailles et Plaquettes modernes*", 1899.

D. W. *Vide* **WOLSEY**, Bishop of Durham, 1509-1517.

D. W. *Vide* **DAVID WÖLKE**, Mint-master at Altenburg, 1621-1623, and Weimar, 1632-1637.

D. W. *Vide* **DENIS WATERLOOS**, Medallist of Brussels, seventeenth century.

D. W. or **D. W. F.** *Vide* **DANIEL WAROU**, Swedish Medallist, worked at Dresden, 1683, and later at Vienna, † 1730.

DYCE, WILLIAM, A. R. A. (*Brit.*), 1806-1864, A celebrated Painter, born at Aberdeen; studied at Rome, settled at Edinburgh in 1830, and in London, in 1835. He became an Associate of the Royal Academy in 1848. His best works are: Golden Age; — Infant Hercules; — Christ crowned with thorns; — Christ dead; — The Descent of Venus; — Madonna and Child; — Consecration of Archbishop Parker (fresco); — Baptism of King Ethelbert (in the House of Lords), &c.

Dyce designed the florin (*illustrated*) now in use, which was



The "Graceless" Florin, designed by W. Dyce.

originally intended for a Four-Shilling piece (*Dictionary of National Biography*). Mr. Henry Garside, the well-known expert in the Victorian Coinage, however, informs us that Dyce was only the designer of the reverse of the Gothic Florin (both "Graceless" and its successor) and presumably also of the Gothic Crown reverse.

This artist designed the Reverses of several of the Art-Union medals.

BIBLIOGRAPHY. — *Encyclopaedia Britannica*, 9th Ed. — Redgrave, *Dictionary of Artists*. — Do, *Century of Painters*. — *Art Journal*, 1860.

D. Z. *Vide* **DAVID ZIEGENHORN**, Mint-master at Jever, Oldenburg, Bielefeld, Zerbst, 1664-1675,

D. Z. *Vide* **DIETRICH ZIMMERMANN**, Mint-master at Leiningen, Speier, Dietz, 1670-1691.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

S U P P L E M E N T

A -- B

During the course of the publication of my articles in the *Numismatic Circular*, I found it necessary to adopt a somewhat altered plan, and to enlarge the field of my researches, which I at first intended to restrict to a limited group of artists, *viz.* Medallists and Coin or Gem-engravers. In order to bring the letters A and B to the same degree of completeness as C and D, the present Appendix, which will finish the first volume of the *Biographical Dictionary of Medallists*, is required.

One of the innovations introduced was the addition of names of Mint-masters and other officials connected with the coinage, who, especially in mediaeval times and even as late as the last century, not only had direct control over the currency, which was executed under their direction and often from their designs, but were sometimes also the engravers of the coins. As their initials appear in many instances on the issues for which they were responsible, it is not always possible to distinguish between Mint-masters and Coin-engravers.

I have also added copious lists of signatures or initials of Medallists, Engravers, Mint-masters, &c., mainly taken from a valuable German work, *Erklärung der Abkürzungen auf Münzen der neueren Zeit*, by Schlickeysen and Pallmann. The value of these lists for reference is obvious.

Another novel feature of the *Notices* deserves mention. Contrary to my first intention, I have accompanied the biographical sketch of each important artist with as complete a list of his works as I was able to gather, and with various *critiques*, often quoting more than one opinion and even selecting conflicting views in order to enable readers to form a better judgment of the artistic or other merits of the person whose name was before them. Whenever possible, I have illustrated one or more typical specimens of the

engraver's work. The portraits, when obtainable, of the most noted medallists &c. are also given.

I need hardly say that I have consulted all available books on numismatics, those on medal, gem, and seal-engraving, and a large number of catalogues of Museums, Exhibitions, Sales, &c.; the list of my principal works of reference will give some idea of the vast amount of research entailed in preparing the work, which, notwithstanding, contains, as I am well aware, many inaccuracies and omissions, many of which I shall hope to rectify in the General Appendix that will be added at the completion of the whole work, feeling sure that due allowance will be made in consideration of the difficulties such a compilation as the present one must necessarily offer.

L. F.

A

A. *Vide* **ANGERFELDER**. Mint-master at Vienna, 1415-1420.

A. *Vide* **ANTONIO FIORENTINO**. Papal Mint-master, *circa* 1490.

A. *Vide* **ARNBURG**, or **ARNNSBURG**, and also **ARNSPERGER**, Mint-master at Hanau, 1603-1606.

A. *Vide* **ARIANI**. Warden of the Mint, in Sicily, 1684-1735.

A. *Vide* **AHORN**. Mint-master at St Gall, *circa* 1720.

A. *Vide* **ARBIEN**. Medallist at Copenhagen, 1732-1760.

A. *Vide* **ADZER**. Medallist at Copenhagen, 1760-1808.

A. *Vide* **JACOB ABRAM** (also **ABRAHAM**). Medallist, born at Strelitz, 1723, worked at Stettin, Königsberg, and Berlin, † 1800.

A. *Vide* **ABRAMSON**. Medallist at Berlin, 1780-1811.

A. *Vide* **ALEXEJEFF**. Medallist at St Petersburg, early part of the present century, 1784-1832.

A. *Vide* **ALBERT, WILHELM AUGUSTUS JULIUS**. Mint-master at Clausthal, 1819-1838.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Münz-Abkürzungen*, Berlin, 1896.

A. A. *Vide* **ANTONIO ABONDIO**. Medallist to the Court of Maximilian II and Rudolf II, 1567-1591.

A. A. *Vide* **AGOSTINO AGNANI**. Mint-master at Parma, 1624-1633.

A. A. *Vide* ABRAHAM AARON. Medallist at Schwerin, 1764, Stockholm, 1774-1776, and again at Schwerin, until 1798.

B. A. *Vide* ANEMONDO BERTOLINI. Mint-master at Chambéry, 1508-1514.

B. A. *Vide* BASTIAN ALTMANN. Mint-master at Plötzkau (Anhalt-Bernburg) 1679-1680, Hildesheim, 1680-1681, Stettin, 1681-1685, Königsberg (Prussia), 1685-1686, Weimar, 1687-1690, and Ilmenau, 1691-1702.

B. A. or B. A. P. *Vide* WASSILI ALEXEJEFF. Medallist at St Petersburg, 1850-1865.

C. A. *Vide* CHRISTOPH ADOLPHZON. Dutch Medallist, 1666-1676.

F. A. *Vide* FRIEDRICH ALSING. Medallist at Altona, 1826-1844.

G. A. *Vide* GEORG ANDREAE, otherwise GABRIEL ANDRESSE. Mint-master at Weimar, 1620-1624.

H. A. *Vide* HEINRICH ANGERSTEIN. Mint-master at Coburg, 1686-1705.

I. A. *Vide* JOHANN ARENDSBURG, SENIOR. Mint-master at Halberstadt, 1653-1665, † 1667.

I. A. *Vide* JOHANN ARENDSBURG, JUNIOR. Mint-Master at Zerbst and Reinstein, 1666-1676.

I. A. *Vide* JÖRG ARENS. Mint-master at Herborn, 1684 and 1685.

I. A. *Vide* JULIUS ANGERSTEIN. Die-sinker, and Mint-master at Eisenberg, 1692-1706, and Weissenfels until 1710.

I. A. *Vide* JACOB ABRAM or ABRAHAM. Medallist, born at Strelitz, 1723; was residing at Stettin in 1752, Königsberg in 1757, and later, Berlin; † 1800.

I. A. *Vide* JOSEPH AATZ. Mint-master at Mayence, 1794-1796.

K. A. *Vide* KARLSTEN, ARVED. Medallist of Stockholm, 1647-1718.

L. A. *Vide* LEA AHLBORN, née Lundgreen, Medallist and Coin-engraver at Stockholm, since 1855, died in 1898.

M. A. *Vide* MAGNUS ARBIEN. Medallist of Copenhagen, 1732-1760.

MA. *Vide* MAXEN. Die-sinker at Altona, 1788-1799.

P. A. *Vide* PETER ARNNSBERG (ARNSBERG or ARNSPERGER).

Mint-master at Hanau, since 1603.

P. A. or **PA. F.** *Vide* **PIETER VAN ABEELE**. Die-sinker at Amsterdam, 1640-1677.

P. A. *Vide* **PHILIPP AARON**. Die-sinker at Schwerin, 1750-1787.

R. A. *Vide* **ARONDEAUX**. Medallist, 1678-1702, worked in the Netherlands and in England.

S. A. *Vide* **SAMUEL AMMON**. Die-sinker at Danzig, 1614-1621.

T. A. or **mon.** *Vide* **ANDREAS TYMPE**. Mint-master at Lüneburg, 1643-1648, and Rostock, 1659-1660.

T. A. *Vide* **THEODOR ANDERSEN**. Mint-master at Altona, 1849.

W. A. *Vide* **WOLFGANG ALBRECHT**. Mint-master at Saalfeld, 1604-1624.

WA. F. *Vide* **WATERLOOS**. Medallist at Brussels, seventeenth century.

Я. A. *Vide* **JACOB AFANASIEFF**. Mint-master at St Petersburg, 1785-1793.

B. A. W. *Vide* **ALEXEJEFF**. born at St Petersburg, in 1823. Son of the Medallist Wladimir Alexejeff († 1832), was elected Medallist to the court of St Petersburg in 1843.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

A. A. *Vide* **ANTONIO ABONDIO**. Medallist of the second half of the sixteenth century, 1567-1591.

A. A. *Vide* **AGOSTINO AGNANI**. Mint-master at Parma, 1624-1633.

AARON, ABRAHAM (*Germ.*). Medallist, and Die-sinker at Schwerin, 1764, Stockholm, 1774-1776, and again at Schwerin until 1798. His medals are usually signed AA. He also engraved gems.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Dr J. Meyer, *Allgemeines Künstler-Lexikon*, 1872.

AARON, PHILIPP (*Germ.*). Medallist, and Die-sinker at Schwerin, 1750-1787. He was probably the father of the above. His issues were signed P. A.

A. B. *Vide* **ARBIEN**. Die-sinker at Copenhagen, 1732-1759.

A. B. *Vide* **ANTONIO BONONIENSIS**. Die-sinker at Rome, circa 1550.

A. B. *Vide* **AGOSTINO BELLAGRANDE**. Mint-master at Ferrara, 1622-1624.

A. B. *Vide* **TOMMASO** and **AGOSTINO BELLAGRANDE**. Mint-masters at Ferrara.

A. B. *Vide* **ANDREAS BERLIN**. Mint-master at Berlin, 1642-1645, and 1663.

A. B. *Vide* **ALOYSIO BATTAJA**. Mint-inspector at Venice, under Doge Francesco Molino, 1646-1655.

A. B. *Vide* **ADRIAN BECKER**. Warden of the Berlin Mint, 1657-1664.

A. B. *Vide* **ANDREA BAFFO**. Mint-inspector at Venice, 1698.

A. B. *Vide* **ALBERT BÄR**. Mint-master at Eisenach, 1717-1750.

A. B. *Vide* **ALOYSIO BARBARO**. Mint-inspector at Venice, 1751-1752.

A. B. *Vide* **ANDREA BON**. Mint-inspector at Venice, 1762.

A. B. or in mon. *Vide* **ANTOINE BOVY**. Medallist of Geneva, first half of the nineteenth century.

A. B. and **B.** *Vide* **AUGUSTIN BACUET** and **AUGUSTIN BINET**. Mint-masters at Geneva, 1654-1655.

A. B. C. *Vide* **KOBURGER**. Mint-master at Eisleben, seventeenth century, 1667-1680.

AB. DUPRÉ. *Vide* **ABRAHAM DUPRÉ**. French Medallist, first half of the seventeenth century.

A. B. F. A. *Vide* **BEMME**. Die-sinker at Rotterdam, 1817.

ABR. *Vide* **ABRAMSON**. German Medallist, 1754-1811.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

ABBAZI, M^{me} (*Ital.*). Contemporary Medallist, whose exhibit at the Paris Salon of 1898, is commended by M. Mazerolle, in *Gazette numismatique française*, 1898.

ABERLI, JAKOB FRIEDRICH (*Vide, suprâ, p. 5*). By this medallist are also : Fifth Centenary of the Entry of Zurich into the Swiss Confederation, 1851; — Prize Medal of the Swiss Society of Engineers and Architects, 1844 (obv.); — Federal Sängersfest at Winterthur, 1854 (2 types), &c.

ABERLI JOHANN (*Vide, suprâ, p. 4*). He was a pupil of Huber of Basle. One of his finest medals is that of Pestalozzi, engraved after a bust by Bodenmüller, 1846, and he also executed the following : Prize Medal of the Swiss Society of Engineers and

Architects, 1844 (R.); — Seal of the Swiss Confederation of 22 cantons, 1815.

Further biographical details of this engraver are found in “*Neujahrs-Blatt von der Stadtbibliothek in Wintherthur*”, 1873 :

“Weit über die Grenzen der Schweiz hinaus ist aber der Ruhm eines andern Künstlers, Joh. Aberli, gedrunken, nicht zwar als Maler, obschon er sich auch in Aquarell im genreähnlichen humoristischen Portrait, sowie noch im hohen Alter sich im Landschaftsfache in Oelbildern versucht hat, sondern als Graveur in Metall und edeln Steinen. Seine Arbeiten in diesem Fache sind wahrhafte Kunstwerke im Kleinen, sowohl in Bezug auf eine unerschöpflich erfinderische Phantasie als auf Sicherheit und Eleganz der Zeichnung. Die Komposition des Ganzen ist stets wol angelegt und das Einzelne bis auf die minutiösesten Kleinigkeiten mit äusserster Sorgfalt behandelt. Da Aberli erst allmählig im Studium der Heraldik zur Meisterschaft gelangte, ist in seinen Wappen eine mehr naturalistische und eine stilgerechte Periode zu unterscheiden. Je mehr sein Geschmak sich ausbildet und läutert, desto völliger und klarer ordnet sich das Unwesentliche dem Wesentlichen unter und gewinnt jedes Detail im freien harmonischen Fluss der Linien Schönheit und Leben. Besonders lebendig sind seine Thiergestalten. Seinen menschlichen Figuren pflegte er im Anfang seiner Kunstübung ältere Züge und gedrungenere Gestalt zu leihen; späterhin bildet er sie meist Schlanker und jugendlicher. Ueberhaupt trägt die Zeichnung in seiner Jugendzeit noch einen etwas zopfigen Charakter, von dem sich sein Stil, mit der Kunst fortschreitend, immer mehr frei macht.

Johann Aberli war der Sohn eines Bruders des schon genannten Landschaftsmalers J. Aberli und ist am 5. Januar 1774 in Murten geboren. Sein Vater, ein Apotheker, liess seine junge Frau schon im Jahre nach der Geburt seines Erstgeborenen als Wittwe zurück, leider in dürftigen Umständen. Treu nahm sich der Schwager der bedrängten Familie an und brachte den kleinen Jean nach Neuchâtel zu seinem Pathen, dem wackern Pfarrer Stoll, während auch dessen Mutter und Schwester bei einem Verwandten im Pfarrhause zu Rafz liebevolle Theilnahme fanden. Ende 1785 sollte der begabte Knabe Jean in Bern die Landschaftsmalerei bei Hrch. Rieter studiren, um mit der Zeit des Oheims Nachfolger zu werden, Pläne, die der, schon 2 Jahre nachher erfolgte Tod Ludwig Aberlis, vereitelte. Herr Rieter ward nun Liquidator des Vermögens des Oheims und Vormund des Neffen. Beides besorgte er getreu, rieth jedoch den Waisenbehörden Winterthurs, für den Knaben einen andern Beruf und zwar den eines Kaufmanns zu wählen. 13 Jahre alt kam nun Joh. Aberli zu einem Bekannten seiner Mutter, einem Tuchhändler Gaupp in die Lehre. Vier Jahre blieb er in diesem Hause,

immer noch in seinen Freistunden zeichnend und malend. Aber eine schwere Prüfung suchte ihn daselbst heim, der Verlust des Gehörs in Folge ungeschickter Behandlung einer Hautkrankheit, ein Uebel, das trotz mancherlei Kurversuche unheilbar blieb. So schien abermalige Aenderung des Berufes dringend geboten. Nach verschiedenen missglückten Versuchen fand der trotz seines Missgeschickes geistig ungebeugte Jüngling die seinen Talenten und Neigungen passende Beschäftigung und erhielt einen neuen Lehrherrn an dem Petschaftstecher Balthasar Vorster in Diessenhofen, einem bloss handwerksmässigen Meister ohne die künstlerische Begabung seines Vaters Andreas Vorster. So war Jean auch seiner Mutter in Winterthur, an der er mit grosser Zärtlichkeit hing, näher gerückt. Schon nach 18 Monaten entliess ihn sein Meister, der ihn weiter nichts zu lehren wusste, mit den Zeichen höchster Zufriedenheit. Grössere Dienste leistete ihm Deputat Friedrich Huber in Basel, der ihm aufs Vollständigste alle Vortheile des Steinschneidens zeigte und sonst ihm uneigennützig Rath ertheilte und Arbeit zuwandte. Die damalige Mode, Intaglien und Kameen aller Art als Schmucksachen beider Geschlechter zu verwenden, begünstigte diesen Kunstzweig und Huber hatte seine Kenntnisse des Faches in Rom an der Quelle geschöpft. Mit grossem Eifer stand der junge Aberli an seinem Schwungrad, die Spindel mit dem in Diamantstaub getauchten Stahlkölbchen hantirend. Ein Brief an J. C. Lavater zeigt auf liebenswürdige Weise die grosse Bescheidenheit und ernste Strebsamkeit des angehenden Künstlers. Nach einem kurzen Aufenthalt in Strassburg im nun republikanischen Frankreich kehrte Aberli 1796 nach Winterthur zurück und war schon im folgenden Jahr glücklicher Bräutigam mit Veritas Sulzberger, die ihm lange Jahre als treue und würdige Lebensgefährtin zur Seite stand. Die tüchtigen Arbeiten Aberlis machten ihn bald in weitem Kreisen bekannt. Eine der ersten Notabilitäten, die ihn im Ausland bekannt machte, war der Minister v. Wessenberg und dessen Bruder der Bisthumsverweser in Konstanz. Andere Gönner waren der Fürst v. Fürstenberg, der reiche Engländer van Matter auf Schloss Goldenberg. Von gutem Erfolg für Aberlis Wissbegierde war der Umgang mit dem gelehrten Alterthumskenner und Kunstfreund Martin Usteri von Zürich. Auch mit geschickten Kollegen wie Natter und Neuss in Augsburg, Döll in Suhl, Fr. Müller, dem k. Münzmeister G. Loos in Berlin, verkehrte er in für ihn ehrenvoller und erspriesslicher Weise. Seine zahlreichen Werke nahmen zu an Werth und Bedeutung. So schnitt er in einen der grössten Carneole den Schwur der drei Eidgenossen im Grütli mit feiner Charakterisirung der Köpfe und Gestalten. Für den Bräutigam einer seiner Töchter, Herrn J. Brunner, arbeitete er in Stein das wohlgelungene Bildniss seiner Verlobten; für den berühmten Glasmaler

Dr. Stanz in Bern dessen Wappen, gleichfalls in Stein. Von Medaillen nennen wir diejenige mit dem Löwendenkmal in Luzern nach Thorwaldsen, mehrere Zwingli-Medaillen und die Denkmünze auf Ludwig Zeerleder von Bern mit einer stehenden Minerva. Unter den in Stahl gestochenen Petschaften ist das hervorragendste das grosse Siegel der Eidgenossenschaft von 1815. Verfasser besitzt ein Siegel zwar nur in Messing, das aber wegen des anmuthigen Gegenstandes und der Zierlichkeit der Ausführung bemerkenswerth ist, die Figur eines jungen Mädchens mit dem Blumenstrauss, wie solche nach alter Winterthurersitte zarte Familienfreuden bei Freunden und Verwandten zu melden pflegten, ausserdem eine reiche Sammlung guter Abdrücke Aberlischer Arbeiten. Eigen war dem Gehörlosen ein oft kaustisch satirischer Humor, dem er in Versen und kleinen Bildern gern freien Lauf liess, wie um sich für seine mangelhafte Mittheilungsgabe im Stillen zu entschädigen. So hat er eine Menge witziger Szenen und Bilder aus seiner täglichen Umgebung theils mit dem Bleistift flüchtig hingeworfen, theils in Aquarell säuberlich gemalt, z. B. einen bekannten Wirth, Wasser in seinen Wein zapfend, einen seiner Schwiegersöhne als Marien-anbeter und Aehnliches. Selbst in seinen Petschaften konnte er oft solche Witze nicht unterdrücken, so liess er im Hauserwappen von Glarus dem Halbmond die grotesken Züge eines Waffenbruders des Bestellers, der diesen als Arzt behandelt hat. Selbst die Examenschriftchen die er für seine noch zarten Kinder und Enkel anfertigte, bringen in Bild und Wort solche Ergüsse seiner schalkhaften Muse an den Mann, resp. die Frau Pathin.

“ Mit seinem Sohne Friedrich, welcher 1814 sein Schüler ward und bis 1821 gemeinschaftlich mit ihm arbeitete, blieb er auch, als dieser in Lyon und Paris sich aufhielt, in lebhaftem Briefwechsel. Später, als der Sohn ebenfalls als Medailleur und Steinschneider die Meisterschaft errungen, entbrannte zwischen beiden ein schöner Wetteifer in gegenseitigen Kunstleistungen. Für die Schönheiten der Natur behielt Aberli Aug und Herz stets empfänglich theils durch häufige kleine Reisen im Vaterlande, theils durch eigene Landschaftsbilder in Oel, wie er dieselben in hohem Alter noch zu malen versuchte. Selbst der Farbenlehre suchte er durch einlässliche Studien und Experimente Herr zu werden. Zwei Söhne, vier Töchter, alle verheirathet, und ein zahlreicher Kreis von Enkeln umgaben den muntern, emsig thätigen und rüstigen Mann bis in sein hohes Alter. Den 24. April 1851 starb er in Folge einer Erkältung nach einem glücklichen und ehrenvollen Leben, 77 Jahre alt. In seinem Sohne Friedrich lebte seine Kunst fort und auch dieser, nun selbst ein Greis, hatte bereits eine thatenvolle und erfolgreiche Künstlerlaufbahn hinter sich, als ihm um Himmelfahrt 1871 ein Schlagfluss die kunstbegabte Hand lähmte,

worauf nach längerem Leiden den 19. Dezember 1872 der Tod ihn erlöste."

BIBLIOGRAPHY. — Dr J. Meyer, *op. cit.* — *Neujahrsblätter der Künstlergesellschaft in Zurich für 1853.* — *Neujahrs-Blatt von der Stadtbibliothek in Winterthur. Auf das Jahr 1873.*

ABBO (*French*). Merovingian moneyer, who worked at Chalons circa A.D. 593, and later at Limoges, circa A.D. 604. In the Cuerdale find a curious piece was met with, bearing on obv. the legend ABBO MONET or MANET, and a Merovingian bust, and on R. a cruciform monogram. The Vicomte Ponton d'Amécourt, and after him Mr. Kenyon, in his *Gold Coins of England*, concluded that Abbo worked as moneyer in England and that he was one of the Franks who accompanied St Augustine to England, in 596 or 597. It is however more within reason to accept Mr. Keary's opinion,



Coiner at work. — From the capital of a pillar at St Georges de Bocherville, Normandy.

that the English coins ascribed to this moneyer, and "which differ considerably from those of Abbo executed in France, are merely imitations of Merovingian trientes made in this country".

BIBLIOGRAPHY. — C. F. Keary, *B. M. Catalogue of Anglo-Saxon Coins*, vol. I., XIV. — Ponton d'Amécourt, *Le Monétaire Abbo*, *Annuaire de numismatique*, vol. II, p. 299.

ABRAM, JACOB. *Vide ABRAHAM, JAKOB* (p. 9, *suprá*). This Medalist worked at Stettin, and Königsberg, before he settled at Berlin. His signature is also found as I.A. The following medals were

engraved by him : Battles of Rossbach, 1757, and Zorndorf, 1758 (several types), Torgau, 1760, and Friedberg, 1762; — Peace between Russia and Sweden, 1762; — Prince Potemkin, and Otschakow taken; — Jubilee of the French Community at Berlin, 1772; — Sigmund van der Heyde, 1760; — Peace of Hamburg, between Sweden and Prussia, 1762, etc.

BIBLIOGRAPHY. — Dr Jul. Mayer, *op. cit.* — Füssli, *Künstlerlexikon*, II, 2.

ABRAMSON, ABRAHAM (*Vide supra*, p. 9). Abramson is also the author of the following medals : Peace of Teschen (Silesia), 1779; — Death of Frederick the Great, 1786 (sev. var.); — Death of Nelson, 1805; — Congress of Tilsit, 1807; — Interview between Napoleon I, Francis I, and Alexander I; — Boissier, 1807; — The Musée Napoléon; — Proclamation Medal of Frederick William II at Magdeburg, 1786 (signed ^A_S); — Similar, of Ansbach and Baireuth, 1792; — Proclamation Medal of Frederick William III, 1798; — Another of Hildesheim, 1803; — Death of Duke Leopold of Brunswick; — 71st Anniversary of the King, 1782; — Introduction of the Silk Industry, 1783; — Civic rights granted to the Jews in Westphalia, 1808; — Liberation of the Jews under Russian oppression; — Death of Marie-Antoinette; — Large commemorative medal of Frederick the Great, with legend FRIDERICVS LEGISLATOR, 1785; — Moses Mendelssohn; — D. Bernouilli; — Overbeck; — Roloff; — Markgraff; — Formey; — Martini; — Gall; — Burg; — Gebhardt; — Weisse; — Spiegel; — Theden; — Visit of Grand Duke Paul Petrowitch at Berlin (2 types); — Alexander of Russia and Fred. William III at Memel; — Duke Leopold of Brunswick (3 types); — Count F. W. Schulenburg-Kehnert; — Herder; — C. Aug. Struensee, 1796; &c.

Abramson worked for some time under his father Jakob Abraham. The medals of Brockmann, Chodowiecki, &c., were done by the two conjointly.

Abramson wrote a pamphlet entitled : “*Versuch über den Geschmack auf Medaillen und Münzen*,” Berlin, 1801.

BIBLIOGRAPHY. — Dr Jul. Meyer, *op. cit.*

A. C. or A ‡ C. *Vide* **ALESSANDRO CESATI**. Medallist and Mint-master at Rome, circa 1550.

A. C. *Vide* **ANDREA CASALINO**. Goldsmith, and Die-sinker at Parma, 1590-1594.

A. C. *Vide* **ANTONIO CONTARINI**. Mint-overseer at Venice, 1612.

A. C. *Vide* **ANTON CAJET**. Die-sinker, and Warden at the Heidelberg Mint, 1716-1738.

A. C. B. *Vide* **ANDREAS CHRISTOPH BLECHSCHMIDT**. Warden, 1732, then Master, 1751, of the Mint at Brunswick, † 1759.

A. C. L. *Vide* **LAUTENSCHLÄGER, ANTON CHRISTIAN**. 1820-1877, Engraver at Naples.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

ACKERE, ALEXANDRE JOSEPH VAN (*Belg.*). Die-sinker, and type-founder, born at Courtrai in 1796, was residing at Brussels, between 1839 and 1854, and probably later. In 1839 he engraved pattern coins for the Belgian currency.

BIBLIOGRAPHY. — Pinchart, *Graveurs belges*, *Revue belge de numismatique*, 1854.

A. D. or mon.  *Vide* **ALBRECHT DÜRER**. Goldsmith, painter, sculptor, modeller, &c., died in 1528.

A. D. *Vide* **ANDREAS DETMAR**. Mint-master at Nordhausen, 1685, and Merseburg, 1686.

A. D. *Vide* **ANDREAS DITTMAR**. Mint-master at Mayence, 1690 and 1691, and Cassel, 1701-1704.

A. D. *Vide* **ANTONIO DIEDO**. Mint-inspector at Venice, 1756; another, of same name, in 1775.

A. D. or A. DAS. *Vide* **ANTOINE DASSIER**. Die-sinker of Geneva, † 1759.

A. D. or AD. *Vide* **ANTON DOMARÖCK**. Austrian Medallist, 1750-1799.

A. D. or A. D. F. *Vide* **DIETELBACH**. Medallist, who resided at Munich from 1830 to 1837, and since at Stuttgart.

A. D. I. *Vide* **ANTONIO DE JANUARIO** or **GENNARO**. Medallist, who resided at Naples, 1702 and 1730, and at Vienna, 1714-1725, † 1744.

AD. I. *Vide* **ADOLPHE JOUVENEL**, 1798-1867. Die-sinker at Brussels.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

ADAM, JEHAN (*French*). Medallist, and Die-sinker of the second half of the sixteenth century. There is a jeton of 1566 struck by him of the Privy Council, with bust of the King.

ADAM-SALOMON, ANTONY SAMUEL (*French*). Sculptor and Medallist, born in 1818. He signed some of his works ADAMA. By him

are the following portrait medallions : 1844, Nicolas Copernicus ; — 1848, Jacques Amyot, &c.

ADAMS, CARL (*Swede*). Chaser and Die-sinker of the second half of the eighteenth century. He was a pupil of Fehrmann, the Medallist. From 1774 to 1780 he resided at Paris. Some medals were engraved by this artist, whose finest work of chasing is a statue of Gustavus Adolphus by Larchevesque.

BIBLIOGRAPHY. — Dr J. Meyer, *op. cit.* — *Nya Laärda Tidningar*, 1774.

ADAMS, JOHN (*Brit.*). Sculptor of the second half of the nineteenth century; resided at Rome. He executed a large number of portrait-medallions.

ADAMS, GEORGE GAMMON (*Vide, suprà*, p. 11). British Sculptor and Medallist, born at Staines, on the 21st of April 1821; died at his residence, Acton Green Lodge, Chiswick, on the 4th of March 1898, aged 76 years, and was buried in his family vault in Staines Cemetery. He was educated at Kepler House School, and at sixteen, he was articled by his father to William Wyon, R. A. in the Royal Mint, where he remained for 4½ years, and was employed upon the early coinage of Her Majesty. It was Adams who cut the proof Halfcrown after a miniature by Sir William Ross. He was at the same time a student of the Royal Academy, where he obtained several minor prizes for sculpture, besides a silver medal for the best copy from the antique in sculpture, and the gold medal for an historical composition in sculpture, the subject of his work being a group of the Massacre of the Innocents. He was awarded also a silver medal for cutting a steel die, a head of Melpomene. Together with the gold medal, Adams was entitled to the travelling studentship, but having returned from Rome, where he had been working for a few months, he did not avail himself of it.

After leaving the Royal Mint, he devoted his time exclusively to his art, and Pistrucci, who was living in retirement near Windsor, gave him further instruction in modelling and cutting medal and coin-dies.

In 1851 the design sent in by G. G. Adams was selected out of the international competition for the Jurors' medal, and he received the 100 Guinea Prize. This design was used for the reverse, the double heads of the Queen and Prince Consort by Wyon having been selected for the obverse. At the suggestion of the Prince Consort, a bust of Minerva, and scales were added in the exergue, to render the design still more appropriate to the Jurors. The design represents Industry seated on cornucopie receiving from Britain the reward of Fame. This work established the reputation of the artist as a medallist.

The four medals Adams executed for the Corporation of the City of London were also competitive designs.

About 1868, the artist received an invitation from the city of Philadelphia to be Master of the Mint there, an offer which he did not accept, feeling then too old, as he said, for transplantation.

In 1852, Adams cast the face of the Duke of Wellington in death, and produced what His Grace's son pronounced the authentic bust of the hero, from which the Funeral medal was copied.

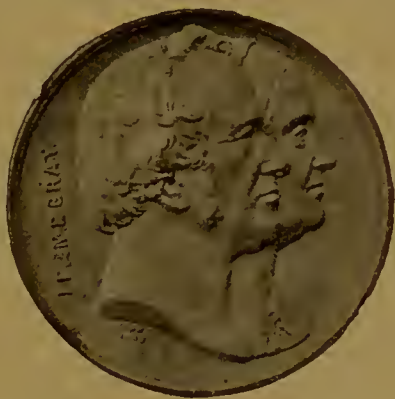
G. G. Adam's success as a sculptor was equal to that as a medalist. He executed eight public statues in England : Napier in Trafalgar Square; — Sir W^m and Sir Chas. Napier in St Paul's; — F. M. Lord Seaton at Devonport; — Wellington at Norwich; — Cobden at Stockport; — The Dean of Ripon in St George's Hall, Liverpool, &c. One of his last works was a bust of the R^t Hon^{ble} W. E. Gladstone, Eton College.

In 1887, he cut a Jubilee medal of H. M. the Queen with a double head, young and old.

The following list includes all the most celebrated medals engraved by G. G. Adams, but there are many others of private individuals, relatives and friends, of which we have not found a record. The artist was a Fellow of the Society of Antiquaries, and for a number of years he was a constant exhibitor at the Royal Academy.

LIST OF MEDALS. — The medal struck by the Indian Government to commemorate the Proclamation of Her Majesty as Empress of India, 1877, commission recommended by the Authorities of the Royal Mint; — The Miniature Medal of the same, executed for Her Majesty (by command); — The Arctic Medals of 1875 and 1876, commissioned by the Royal Mint, for the Admiralty, by order of the Queen — a reduced head of the Empress of India Medal; — The 'Prevention of Cruelty to Animals Medal', obv. a figure of H. M. the Queen seated with her favourite dog; commissioned by the Baroness Burdett-Coutts; — The Jurors' Medal of the Great Exhibition of 1851 (which won the 100 Guinea Prize); — The Opening Medal of the Crystal Palace, Sydenham (obv. the profile likenesses of Her Majesty and the Prince Consort); — The Medal struck by the Corporation of the City of London to commemorate the opening of Blackfriars Bridge and the Holborn Valley Viaduct by H. M. the Queen, 1869 (competition, England, Belgium, &c.); — The Prince Consort, from sittings, the Installation Medal as Chancellor of Cambridge, 1847; — The medal to commemorate the King of the Hellenes' visit to the City of London, 1880, struck for the Corporation (competition, England, France, Belgium, &c.); also a smaller medal of His Majesty; — The Acclimatization

Society's medal of London, 1867; obv. head of H. R. H. the Prince of Wales, from sittings; commissioned by the Baroness Burdett-Coutts; — His Royal Highness the late Duke of Cambridge, from sittings; a medal presented to the twelve Sergeants who bore him to the grave; — The Richmond Horticultural Society's Medal; obv. a profile portrait of H. S. H. the Duke of Teck, from sittings; — The Funeral Medal of Field Marshal the late Duke of Wellington, 1852, the portrait on obv. from Adams' "authentic" bust; — The late Viscount Hardinge, from sittings; a medal to commemorate his appointment and the victories achieved by him in India, 1846; — The Roorkee College, India, Prize medal; — The National Rifle Association Prize Medal, 1860; — Dr and Mrs. Gray; British Museum (*illustrated*); — The Bull and Wilson



Dr and Mrs Gray, by G. G. Adams.

medal for the best Black Cloth, Exhibition, 1851; — For the Art Union of London: Sir Thomas Lawrence; the Dyce medal, 1864; the Etty medal, the Sir Gilbert Scott medal, and Mulready medal; A medal executed for the Clothworkers' Company as a Prize; — A medal given for Prize Essays by the Royal Artillery Institution, Woolwich; — The Guy medal presented by Samuel Butterworth, Esq., F. S. A., as a good conduct Badge for Nurses; — The George Godwin Bursary medal, presented as a Prize by the Royal Institution of British Architects; — The Seal for the City Parochial Foundation; — Prince Albert Victor of Wales receives the Freedom of the City of London, 1885; — Marriage of the Duke and Duchess of York, their Visit to the City, 1893; — Barber Beaumont medal, Founder of the Beaumont Trust, 1886; — Opening of the Port of Buenos-Aires, not signed, commissioned by the Government of the Argentine Republic; — H. M. Queen Victoria's Diamond Jubilee, 1897.

His signature on the medals was invariably: G. G. ADAMS D. F.

At a sale which took place in July 1900 at Messrs Sotheby, Wilkinson and Hodge, London, an almost complete set of Adams'

medals was offered, and realized high prices. These medals were sold by order of his widow, in whose possession they were.

BIBLIOGRAPHY. — *Information kindly furnished by Mrs G. G. Adams. — Sothebys' Catalogue, Medals by G. G. Adams, July 1900.*

ADOLPH, HEINRICH (*Swiss*). Goldsmith, and Mint-master at Lucerne, *circa* 1522; after 1500 he became a citizen of Lucerne.

ADOLPH, MELCHIOR (*Swiss*). Mint-master at Lucerne, 1561-1562, † 1573.

ADRIAENSSEN, FRANÇOIS (*Belg.*), Master of the Luxemburg Mint, from the 22nd of December 1617 to the 6th of July 1619. He was the son of Adrien Franssen, who had filled the same post from 1616 to 1617.

ADRIAN (*Swiss*). Mint-master at Berne, 1900.

ADZER, DANIEL JENZEN (*Vide, supra*, p. 12). This medallist's signature appears as A, —D.I.A., — or D.I.A.F. Under the reigns of Frederick V. and Christian VII. he engraved a number of fine medals : Foundation of the Academy of Fine Arts at Copenhagen, 1754; — Portrait of Moltke, 1767; — Fr. P. Suhm, 1787; — Foundation of a Foundling Home; — and others commemorating political events, as : Delimitation of Frontiers between Sweden and Norway, 1766; — Marriage of Sophia Madgalena with Gustavus III. of Sweden, &c.

BIBLIOGRAPHY. — Dr J. Meyer, *op. cit.* — Hildebrand, *Sveriges och Svenska Konungahusets Minnespenningar.*

A. E. *Vide* **ADAM HEINRICH EHRENREICH**, Mint-master at Breslau, 1743-1751.

AFANASIEFF, JACOB (*Russian*). Mint-master of St Petersburg, 1785-1793. The letters Я. А. sometimes appear on the coins.

A. F. *Vide* **ANTONIO FABRIS**. Die-sinker at Venice, 1817.

A. F. *Vide* **ANGELICA FACIUS**. Die-sinker at Weimar, since 1824.

A. F. *Vide* **A. FISCHER**. Medallist and modeller at Berlin, 1861.

A. F. *Vide* **AGOSTINO FRANCHI**. Die-sinker at Venice, 1750.

A. F. S. *Vide* **A. F. STIELER**. Die-sinker at Mayence, early part of the nineteenth century.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

A. G. *Vide* **ANDREA GABRIEL**. Rector and Overseer of the Mint at Cattaro, 1586-1588.

A. G. *Vide* **ANTON GROTH**. Mint-master at Stockholm, 1641-1645.

A. G. or in monogram. *Vide* **ARNOLD GALL**. Mint-master at Cassel, 1637-1657, † 1657.

A. G. *Vide* **ALOYSIO GRITTI**. Mint-inspector at Venice, 1688.

A. G. or **A. G. F.** *Vide* **ANTON GUILLEMARD**. Die-sinker at Prague, *circa* 1760, † 1812.

A. G. *Vide* **ALEXANDER GRANDINSON**. Mint-master at Stockholm, 1837.

A. G. *Vide* **A. GIROMETTI**. Die-sinker at Rome, 1848.

A. G. P. *Vide* **ANTON GOTTFRIED POTT**. Mint-master at Münster and Paderborn, between 1714 and 1723; at Höxter, 1715, 1721, and 1725; and at Cleves, 1742.

A. GV. *Vide* **ANDREA GUACIALOTTI**. Italian modeller and founder, *circa* 1467.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

AGE... (*Greek*). Part of artist's signature on a coin of Terina.

BIBLIOGRAPHY. — Raoul Rochette, *Graveurs des monnaies grecques*, III, 29.

AGNANI, AGOSTINO (*Ital.*). Mint-master at Parma, 1624-1633. Some of the coins issued by him bear his initials A. A.

A. H. *Vide* **ALBERT HUET**. Mint-master in Transsylvania, *circa* 1606.

A. H. or **ÆH.** *Vide* **ALBERTO HAMERANI**. Medallist of Rome, 1620-1677.

A. H. or **ÆH** *Vide* **ANDREAS HILLE**. Mint-master at Stade, 1670, Rostock, 1672-1678, Schleswig, 1674, and Ratzeburg, 1678.

A. H. *Vide* **A. HEINIG**. Die-sinker at Freiberg in the Hartz Mountains, 1730-1740.

A. H. E. sometimes **A. E.** *Vide* **ADAM HEINRICH EHRENREICH**. Mint-master at Breslau, 1743-1751.

A. J. H. *Vide* **A. J. HENNING**. Contemporary Medallist of New York.

A. G. H. *Vide* **HILLE**. Mint-master at Riga, *circa* 1700.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

AHAM, I. S. V. (*Germ.*). Coin-engraver and Medallist of the latter part of the eighteenth century. A thaler of Joseph, Prince of

Auersperg, Bishop of Passau, struck in 1792, bears his full signature.

AHORN (*Swiss*). Mint-master at St Gall, *circa* 1720.

AHLBORN, LEA (*Vide, supra, p. 13*). By this Swedish engraver are also : King Charles XIV, commemorative medal of the Swedish Academy ; — Another, the Swedish Army ; — Another, Statue by Fogelberg, 1854 ; — J. Berzelius ; — Triewald ; — Jenny Lind ; — Swedenborg ; — Ericsson, &c.

Hildebrand (*Sveriges och Svenska Konungahusets Minnespenningar*, Stockholm, 1875) mentions the following medals engraved by this eminent artist : Erection of a statue to Charles XIV John, King of Sweden, 1854 (6 var.) ; — Monument to the Great Jarl Birger Magnusson, 1854 ; — Industrial Exhibition at Malmö, 1857 ; — Death of King Oscar I, 1859 ; — Prize Medal for Civil Merit, after a design by Prof. C. Palmstedt ; — Souvenir Medal of King Oscar I (3 var.) ; — Royal Agricultural Society Prize Medal, 1857 (2 var.) ; — Prize Medal for the Stockholm Industrial Societies (3 var.) ; — Administration of Mining works, 1858 ; — Landing of Queen Josephina of Sweden, 1873 (4 var.) ; — Prize Medal of Queen Josephina (2 var.) ; — Marriage of King Charles XV and Queen Louisa, 1860 (2 types) ; — Opening of the Railway between Stockholm and Göteborg, 1862 ; — Industrial Exhibition at Malmö, 1865 ; — Stockholm Exhibition of Arts and Industries, 1866 ; — Vice-Admiral Chapman, commemorative medal, 1721-1871 ; — Royal Academy of Music, 1871 ; — Death of King Charles XV, 1872 (2 types) ; — Medals for Civil Merit, with bust of Charles XV (8 var.) ; — Prize Medals for Meritorious Services (6 var.) ; — Prize Medals for Agricultural Societies (9 var.) ; — Prize Medals for achievements in Literature and Arts (4 var.) ; — Royal Military Academy, 1871 ; — Royal Schools of Music, 1867 ; — Royal Military Academy Prize Medals, 1862 (6 var.) ; — Administration of Agriculture ; — Royal Patriotic Society ; — Royal Society Pro Patria (2 types) ; — Royal Agricultural Society Medals (15 var.) ; — Rewards for Public Services (2 var.) ; — Prize Medals for various Industrial Undertakings (8 var.) ; — Hunting Medals (5 var.) ; — Stockholm Rifle Club Prize Medals (4 var.) ; — Upsala School Medal ; — Death of Queen Louisa, 1871 ; — Prize Medals with bust of Queen Louisa (6 var.) ; — Stockholm Industrial Exhibition, 1866 ; — Coronation of King Oscar II, 1873 (2 types) ; — Royal Academy of Music, 1873 ; — Prize Medals for Civil Merit, with bust of Oscar II (6 var.) ; — Rewards for Meritorious Services (3 var.) ; — Rewards for services to the Crown (3 var.) ; — Souvenir Medals of King Oscar II (7 var.) ; — Royal Sanitary College ; — Royal Patriotic Society

(2 var.); — Royal Society Pro Patria (2 var.); — Royal Agricultural Society Prize Medals (8 var.); — Scandinavian Agricultural Societies; — Society of Hunters (2 var.); — Souvenir Medal of Queen Sophia, &c.



Species Thaler of Oscar I of Sweden, by Lea Ahlborn.

M^{me} Lea Ahlborn signed her medals L. A., when not in full: LEA AHLBORN.

From 1853 to 1895, she engraved all the coins issued at the Stockholm Mint. One of her finest productions in the coinage is the species Thaler of 1856 (*illustrated*).

A. J. *Vide* ALBRECHT JAMNITZER. Medallist of Nuremberg, † 1590.

A. J. *Vide* ALEXEI JWANOFF. Medallist at S^t Petersburg, *circa* 1800.

A. J. H. *Vide* A. J. HENNING. Contemporary Medallist of New York.

A. J. S. *Vide* ALFONSO JOHN STOTHARD. Sculptor and Medallist, London, first half of the nineteenth century.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

AIANZ, D. H. F. (*Ital.*). Signature of a Medallist of the end of the sixteenth century. A medal of Pope Sixtus V., bearing the date 1588 is thus signed.

BIBLIOGRAPHY. — Armand, *Les Médailleurs italiens*, 1883-7.

AICHHÄUSER, STENZEL (*Austr.*). Mint-master at Troppau in conjunction with Isaias Jessensky, *circa* 1614.

AICHERAU, F. VON (*Austr.*). Warden of the Mint at Vienna, 1774-1780.

AIGMAN, I. A. (*Bohem.*), Imperial Mint-master at Grätz, *circa* 1699-1705. He issued the Gros of Prague of 1705.

AIGREBOUSCHE, GÉRARDIN (*French*), 1411-1415. Coin-engraver at the Mint of Lyons in 1411 and 1412. In 1414 he was working at the Mint of St Pourçain.

BIBLIOGRAPHY. — Natalis Rondot, *Les Graveurs de monnaies à Lyon*, 1897.

A. K. *Vide* **ANTON KOBURGER**. Senior, Mint-master at Eisleben, 1559-1567, Saalfeld, 1567-1571, and again at Eisleben, 1571-1577.

A. K. *Vide* **ANTON KOBURGER**. Junior, Mint-master at Eisleben and Halle, between 1616 and 1630.

A. K. or in monogramm. *Vide* **ARVID KARLSTEN**. Medallist of Stockholm, 1647-1718.

A. K. *Vide* **ALBRECHT KRÜGER**. Die-sinker at Leipzig, *circa* 1702.

A. K. *Vide* **ANDREAS KOCH**. Mint-master at Darmstadt, 1744-1771.

A. K. *Vide* **ANDREAS KOSBERG**. Mint-master at St Petersburg, 1789-1795.

A. K. *Vide* **A. KLEEBERG**. Die-sinker at Vienna, *circa* 1865.

BIBLIOGRAPHY. — Schlikeysen-Pallmann, *op. cit.*

A. L. *Vide* **ANDREOLUS DE NIGRO** and **LUCIO DE RAPALLO**. Mint-overseers at Venice, 1403.

A. L. *Vide* **ANDREAS LAFFERT**. Mint-master at Stolberg and Wernigerode, 1612-1617.

A. L. *Vide* **ADAM LONGERICH**. Mint-master at Coblenz, 1678-1683.

A. L. *Vide* **ALBRECHT LINDBERG**. Mint-master at Stockholm, 1762-1773.

A. L. *Vide* **AMADEO LAVY**, Die-sinker at Turin, 1796-1827.

A. L. *Vide* **A. LIGBER**, Die-sinker at Warsaw, *circa* 1808.

A. L. S. *Vide* **AUGUST LUDWIG SIEMENS**, Warden of the Berlin Mint, 1741-1763.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

A. L. (*Germ.*). Medallist of Joachimsthal, sixteenth century. There is a medal, representing on obv. Moses' two messengers carrying a large bunch of grapes and on R. Joshua.

BIBLIOGRAPHY. — Dr Eug. Merzbacher, *Kunst-Medaillen-Katalog*, April 1900. — Donebauer, *op. cit.*

A. L. (*Germ.*). This signature is found on medals which are copies

in the style of the Medallist A. L. Two of these are described in Dr Merzbacher's above-named Catalogue (lots 317 and 318).

ALARI-BONACOLSI, PETER JAMES, surnamed **L'ANTICO** (*Ital.*). Architect and Medallist of Mantua, who worked *circa* 1480. To him are attributed two medals, one of Antonia de Balzi, Consort of John Francis of Gonzaga, Lord of Sabionetta, † 1538 (Armand I, p. 62, n° 5; Rossi Riv. ital. 1888, p. 436, n° 5), and the other of some gentlewoman, obv. D.IVLIA.PRIMVM.FELIX, Bust to r. R. DVBIA.FORTVA (*sic*). Representation of a fight (Armand I, p. 81, n° 2).

BIBLIOGRAPHY. — Dr Eug. Merzbacher, *Kunst-Medaillen-Katalog*, Mai 1900.

ALBERS, LORENZ (*Germ.*). Goldsmith of Huxer, Die-cutter at the Mint of Öls (Silesia), 1624.

ALBERT, PHILIPPE (*French*). Master of the Mint at Grenoble, 4th November 1503 to 10th of August 1505.

ALBERT, WILHELM AUGUSTUS JULIUS (*Germ.*). Mint-master at Clausthal, 1819-1838, † 1846. Some of the coins bear his initial A.

ALBICO or **ALBIZO, GIOVANNI** (*Ital.*). Coin-engraver at the Mint of Venice, *circa* 1308.

ALBRECHT, BARTHOLOMÄUS (*Austr.*). This engraver, and some of his relatives were called in 1578 from Nuremberg to undertake the coining of currency at Vienna. He issued Thalers and Ducats between 1578 and 1580. In 1587 he entered into partnership with Paul Diether, Mint-master at Nuremberg (1587-1599). As late as 1607, he received an order for the striking of a new Imperial currency.

BIBLIOGRAPHY. — *Mittheilungen des Clubs*, &c., October 1890.

ALBRECHT, WOLFGANG (*Germ.*). Mint-master at Saalfeld, 1604-1624, † 1634.

ALEXANDRE, JEAN BAPTISTE EDMONDE (*French*), 1699-1780. Engraver by commission at the Mint of Troyes, 1759-1760. His distinctive mark on the currency was a spread eagle.

ALEXEJEV, BASIL VLADIMOROVICH (*Vide, supra*, p. 16). By this artist are the medals commemorating the Annexation of the Caucasus, 1864, and the Jubilee of Prof. R. A. Ton, Rector of the Fine Art Academy at St Petersburg; also those of Theodore Iwanowitch Jordan, 1874; — Prince Golenistchew Koutousow, 1874, &c.

BIBLIOGRAPHY. — Dr J. Meyer, *op. cit.*

ALEXEJEW, SAMUEL (*Vide, suprà*, p. 16). Born in 1764, died in 1801. He was educated at the St Petersburg Fine Art Academy, 1770-1785, and was the best pupil of the talented medallist S. W. Wassiljew. He is the author of some fine medals commemorating various events in the reigns of Catherine the Great and Paul.

BIBLIOGRAPHY. — Dr J. Meyer, *op. cit.*

ALEXEJEW, WLADIMIR EPHRAIMOVICH (*Vide, suprà*, p. 16). The followings medals are also by this artist : Coronation of Nicholas I; — Peace of Adrianople, 1825 (R. by Klepikow); — Death of Czarina Alexandra Feodorowna; — Dedication of the Isaac's Cathedral; — 50th Anniversary of the Moscow Academy of Commerce, &c.

BIBLIOGRAPHY. — Dr J. Meyer, *op. cit.*

ALFRED (*Bohem.*). Mint-master at Prague, circa 1300.

ALGAR (*Brit.*). Moneyer under Henry I, 1100-1135. He is one of those mentioned by Ruding "who was amerced at ten marks of silver for coining or uttering false money during this reign", *i. e.* coins below the legal weight". On the R. of a penny of London, described in Spink and Son's *Numismatic Circular* (n° 51459), we find the legend : + ALGAR.ON.LVND (ND mon.).

ALIESKY, CHARLES F. (*Amer.*). Contemporary Medallist, born at Mayence, Germany, on the 22nd of October, 1842. He went with his parents to America in the year 1851 and settled in New York City. After receiving a fair education at the Public Schools, he was apprenticed to an engraving, chasing and enamelling establishment, where he served for five years, and during that time he studied at the Cooper Union Art School. From there he was admitted to the National Academy of Design as an art student.

Among the medals he executed are the following : Official Souvenir of the Columbian World's Fair, Chicago, 1892; — Prize Medal of the League of American Wheelmen; — Military Governor of Connecticut; — Martin Luther; — George Washington; — Athletic Club; — The Dewey Medal, 1899 (a very commendable piece of work), and numerous other dies for Commercial medals, silver and brass work, and Jewellery badges.

BIBLIOGRAPHY. — *The above information I owe to the courtesy of MM. H. Valentine, Librarian, and Ed. Groh, Curator, of the American Numismatic and Archaeological Society, New York.*

ALLAIS (*French*). Medallist of the beginning of the present century, who worked for the Paris Mint. The R. of one of Andrieu's

jettons commemorating the Progress of Sciences and Letters bears his signature.

BIBLIOGRAPHY. — Edwards, *The Napoleon Medals*, London, 1837.

ALLAR, ANDRÉ JOSEPH (*Vide, suprà, p. 17*). This artist engraved the medal of the Geographical Society of Marseilles, 1881.

BIBLIOGRAPHY. — *Mittheilungen des Clubs der Münz- und Medaillenfreunde in Wien*, July 1890.

ALLARD, ALPHONSE (*Belgian*). Economist, banker and Director of the Brussels Mint, born in 1831, died at Brussels on the 24th of January 1900. He was a strong supporter of bimetallism and took an active part at all International Monetary Congresses.

ALLEN, CHARLES J. (*Brit.*). Contemporary Medallist. At the Royal Academy Exhibition of 1900 there was a portrait medal by him of W. Rathbone, Esq. : medal for Engineering, University College, Liverpool — and the Hemans Medal for Lyrical Poetry, University College, Liverpool.

ALLEN & MOORE (*Vide, suprà, p. 17*). There is a medal of Schiller, 1805, signed A & M.

ALLENPERGER, THOMAS (*Germ.*). Mint-master at Krakau, 1616-1624.

ALLIEN (*French*). This signature appears on a medal, engraved by V. M. Borrel in 1842, of Leopold, Duke of Nemours.

ALLIX, JÉRÔME (*French*). Engraver at the Mint of Toulouse, *circa* 1584.

ALLOY (*French*). Contemporary Medallist ; has obtained in 1899, the “Premier second Grand Prix” for medal-engraving. He is a pupil of Barrias, Charpentier and Vernon.

ALLUAUD (*French*). Mint-master at Limoges, years IV to VI of the First French Republic. Distinctive sign, a marigold.

ALNPECK, ANDREAS (*Germ.*). Mint-master at Freiberg in Saxony, from 1546 to 1556, when the Mint was removed to Dresden. His distinctive mark from 1546 to 1553 was a six-pointed star, and from 1554 to 1556, an eagle's head.

BIBLIOGRAPHY. — Dr J. Erbstein, *Katalog der Engelhardt'schen Sammlung*.

ALNPEKH, AURELIUS (*Austr.*). A native of Joachimsthal, assistant-engraver at the Mints of Vienna, and Regensburg, *circa* 1576.

ALSING, HANS FREDERIK (*Vide suprà, p. 20*). Probably a son of the 18th century Medallist. He flourished *circa* 1835-1865, and also resided at Altona. By him are the following medals : Hamburg and Altona Horticultural Society, 1836 ; — Industrial Society of

Altona; — Regular Attendance at Sunday Schools; — School Prize Medal, &c. From 1859 to 1863 he was Master of the Altona Mint.

BIBLIOGRAPHY.— C. T. Jorgensen, *Beskrivelse over Danske Monter 1448-1888*, Copenhagen, 1888.

ALSTON, I. (*Brit.*). A Birmingham Poor House Halfpenny token of 1796 bears the signature I. ALSTON FECIT. Alston was however only the issuer of this piece, and not the engraver.

BIBLIOGRAPHY. — W. J. Davis, *The Token Coinage of Warwickshire*, Birmingham, 1895.

ALTMANN, BASTIAN (*Germ.*). Mint-master at Plötzkau (Anhalt-Bernburg), 1679-1680, Hildesheim, 1680-1681, Stettin, 1681-1685, Königsberg, 1685-1686, Weimar, 1687-1690, and Ilmenau, 1691-1702. Some of the coins and medals engraved by him at these various mints bear his initials B. A.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Ris-Paquot, *Dictionnaire encyclopédique des marques et monogrammes*.

ALTMANN, E. A. (*Austr.*). Contemporary Die-sinker of Melbourne. His signature appears on a prize medal of the Adelaide Exhibition, 1887.

ALTOVITI, ANTONIO (*Ital.*). Mint-master at Rome, from the 22nd December, 1486, to the 19th December, 1488. We find that in 1487 Altoviti contracted to strike "bononenos papales de argento valoris sex quattrinorum pro singulo, quorum LV valeant unum ducatum auri de camera".

BIBLIOGRAPHY. — Eug. Müntz, *L'Atelier monétaire de Rome*, Paris, 1884. — Marini, *Degli archiatri pontifici*, Rome, 1784.

ALVES, VENANCIO PEDRO MACEDO (*Vide, supra, p. 20*). Born at Lisbon; studied at Paris. In 1898 this artist engraved the Vasco de



Vasco de Gama Commemoration Milreis, by Alves.

Gama commemorative coins, consisting of 1000, 500, and 200 Reis. At the Paris Universal Exhibition, 1900, he exhibited a frame

containing various medals of Queen Amelia of Portugal and commemorative coins of the Fourth Centenary of the Discovery of India.

A. M. or **A. M. F.** or **AMB. F.** *Vide* **ANTON MEYBUSCH**. Swedish Medallist, who also worked at Copenhagen, 1676-1701.

A. M. *Vide* **ALEXEI MALEJEFF**. Mint-master at Koliwan, 1812-1818.

A. M. *Vide* **ANDREAS MEVIUS**. Mint-master at Koliwan, 1821-1830.

A. M. *Vide* **ANDREAS MORELLO**. Mint-master at Chambéry, 1563-1565.

A. M. *Vide* **ALOYSIO MARCELLO**. Overseer of the Mint at Venice under Doge Giovanni Cornaro, 1624-1649.

A. M. *Vide* **JOHANN ANSELM MÜNCH**. Mint-master at Frankfurt on Main, 1636-1643.

A. M. F. *Vide* **ANTONIO MONTANTI**. Medallist at Florence and Rome, 1710-1740.

A. M. F. *Vide* **A. MERTENS**. Die-sinker at Berlin, 1851-1871.

A. M. *Vide* **A. MOLL**. Austrian Medallist, *circa* 1757.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

AMBERG, ADOLF (*Germ.*). Contemporary Sculptor and Medallist, rewarded in 1899 by the German government for a Baptismal Medal, with motto "Nach altem Brauch".

AMBROSIUS, MARCUS (*Germ.*). His initials MA interlinked appear on coins of Reichenstein struck for the Seigneurs of Rosenberg, 1584-86.

AMIET, C. (*Swiss*). Designer of the medal commemorating the Cantonal Shooting Competition at Soleure, 1895; the medal was engraved by H. Bovy; it bears on R. C. AMIET INV.

AMLEHN, NIKLAUS (*Swiss*). Mint-master at Lucerne, *circa* 1559.

AMMANN-KIENAST, B. (*Swiss*). Published in 1892 a medal to commemorate the Reunion of the two Basles; it was engraved by W. Mayer, of Stuttgart.

AMMON, SAMUEL (*Germ.*). Die-sinker and Medallist at Dantzic; 1614-1621. The works of this engraver are usually signed S. A.

L. FORRER. — *Biographical Notices of Medallists.*

AMOUR, JACQUES (*Belg.*). Coin-engraver at the Mint of Arras, and Tournay, *circa* 1640, † 1645.

AMOUREUX, GUYONNET L' (*French*) 1359-1371. Coin-engraver for the Church of Lyons (*magisterium et sculptura ferrorum*); this office was confirmed to him by the Archbishop and Chapter of that city in 1359 and 1371.

BIBLIOGRAPHY. — N. Rondot, *op. cit.*

AMSLER, R. (*Swiss*). Designed the medal of the Federal Gymnastic Festival at Schaffhausen, 1897.

AN. or AND. &c. *Vide* **BERTRAND ANDRIEU**. French Medallist, 1761-1822.

AN. AB. *Vide* **ANTONIO ABONDIO**. Austrian Medallist, &c., 1567-1591.

A. N. *Vide* **A. NEUSS**. Nuremberg Medallist, 1840-1870.

ANIB. *Vide* **ANNIBALE FONTANA**. Architect, Goldsmith, Gem-engraver, and Die-sinker of Milan, 1540-1587.

AN. SP. F. *Vide* **ANDREA SPINELLI PARMENSIS**. Italian Medallist of the sixteenth century.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

ANCEL, GUILLAUME (*French*) 1556-1574. Coin-engraver at the Mint of Rouen. He is recorded as having engraved jetons for the Chapter of Notre-Dame de Rouen.

ANCELOT, PHILIPPE (*French*). Mint-master at Nancy, 1552-1553. He engraved Gold Florins, Testoons (2 var.), Sols (or Half Gros), 6 and 3 Deniers, Deniers, &c.

BIBLIOGRAPHY. — H. Lepage, *Graveurs de Lorraine*. etc.

ANDELES, ANDELE (*Vide, suprà, p. 21*). By him are the following medals: View of the City of Leeuwarden, signed A. A., 1728; — Marriage of Wilhelm Karl Heinrich Friso, Prince of Orange, with Princess Anne of Great Britain, 1734.

ANDELES, EISE (*Vide, suprà, p. 21*). He is also the engraver of the following medals: Building of a Workhouse at Leeuwarden, 1758; — Death of Princess Marie-Louise of Orange-Nassau, 1765; — Holland's Trust in God, 1766, &c.

ANDERSEN, THEODOR (*Dan.*). Mint-master at Altona, 1850-51. His initials TA occur on the coins.

BIBLIOGRAPHY. — Jorgensen, *Beskrivelse over Danske Monter 1448-1888*, Copenhagen, 1888.

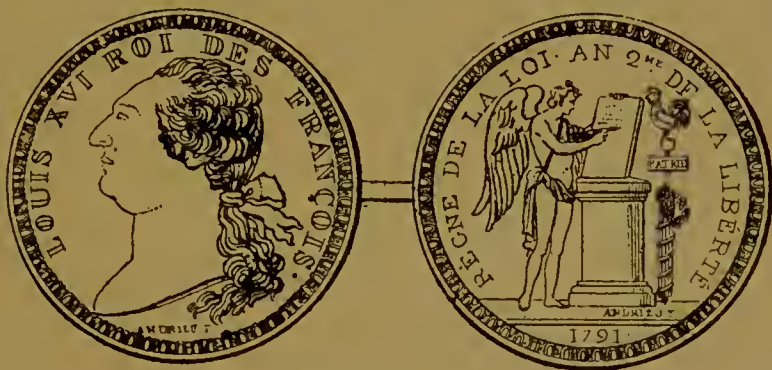
ANDREOLI, PIETRO (*Ital.*). Mint-master at Milan, 1725-1726.

ANDRES, JOHANN (*Swiss*). Mint-master of Lucerne and Uri, 1549-1552. His name appears on some documents as Enders.

ANDRESSE, GABRIEL, or **ANDREAE GEORG** (*Germ.*). Mint-master at Weimar, 1620-1624. His initials G. A. appear on the coins.

ANDRIEU, BERTRAND (*Vide suprà, p. 22*). From a recently published article in the *Gazette numismatique française*, 1900 (A. de Fayolle, *Recherches sur Bertrand Andrieu de Bordeaux, Graveur en Médailles, 1761-1822*) we glean the following complementary details.

Andrieu was born on the 4th of November, 1761, at Bordeaux. His father was a cooper; the name of his mother was Françoise Dubourdiou. Lavau, his first teacher, was an engraver of armorial bearings, and a die-sinker, and is described as a man of taste and a skilful craftsman. At the age of 25, Andrieu left his native city for Paris, where he immediately entered the studio of the sculptor and medallist Gatteaux, having previously gained distinction as a draughtsman at the Académie de Peinture of Bordeaux. Once in the capital, the young artist made such rapid progress that already three years later, in 1789, he engraved the medal on the Taking



Pattern "Ecu constitutionnel", by Andrieu.

of the Bastille, of which several varieties exist. In an II, he competed for the engraving of the new coins of the French Republic and also applied for the post of Engraver-general at the Mint, which was given to Augustin Dupré. A pattern Ecu of 6 Livres of Louis XVI (*illustrated*) was amongst the specimens of his works exhibited before the Académie de Peinture et de sculpture, which was to select Duvivier's successor. On the 3rd Pluviôse an III (27. January, 1794), he married Félicité Beckers, a lady of high connections. In an IV, the engraver executed two large medallions (diam. 80 mill.) representing, the one, a head of Apollo, and the

other, a head of Minerva, but for several years after, he remained in comparative obscurity, until 1798, when he began again to exhibit at the salon. The medal commemorating the Peace of Lunéville produced quite a sensation amongst lovers of art, and that of the Battle of Marengo (1800) passed, according to Bolzenthall, as “the triumph of modern glyptography”. We may add that although Andrieu will ever rank as one of the most brilliant medallists of the Napoleonic era, he no longer remains as preeminent in the popular estimation.

The Paris Mint Collection preserves an almost complete collection of Andrieu's medals and dies. From contemporary records we learn that the artist was paid 5000 francs for engraving the head of the Emperor, 6000 francs for his medal on the Birth of the Duke of Bordeaux and 15.000 francs for another, on the same event, executed in commission for the city of Paris, &c.

M. de Fayolle gives the following list of medals engraved by Andrieu.

1789, Siege of the Bastille (2 var.); — Arrival of the King in Paris (2 var.); — Offering to the Nation; — 1790, Fête of the Federation; — Anniversary of the Taking of the Bastille (2 var.); — 1791, Pattern Ecu of six Livres (*illustrated*); — 1793, Medal bearing the motto : ILS ONT SU LA DÉFENDRE ET MOURIR POUR ELLE; — 1796, Head of Apollo (2 var.); — Head of Minerva (2 var.); — 1797, Caisse d'Escompte du Commerce (jeton); — Philotechnical Society (2 var.; jetons); — 1800, Bonaparte of Ajaccio (2 var.); — Battle of Marengo; — Crossing of the Rhine and Danube; — Peace of Amiens; — Bonaparte, First Consul; — 1801, Gengembre's Patterns with bust of Lavoisier (2 var.); — Peace of Lunéville (2 var.); — Marriage Medal (3 var.); — General Peace (2 var.); — 1802, Reestablishment of Public Worship; — Organisation of Public Education; — Switzerland pacified (First meeting of the Grand Conseil of canton Vaud); — Fourth year of Bonaparte's consulate; — 1803, Chamber of Commerce of Avignon (jeton); — Jeton of the Banque Perregaux; — Jeton of the Bank of France; — Building of a bridge over the Durance; — Award for Fidelity (2 var.); — 1804, Napoleon, Emperor; — The Paris Chamber of Commerce (jeton); — Coronation of Napoleon (2 sizes); — Vaccination; — Central Museum erected at Gap; — Musée Napoleon, The Laocöon Room; — Another, The Apollo Room; — Another, Rooms of the Laocöon and Apollo; — Chamber of Commerce of Amiens (jeton); — Reestablishment of the Medal-mint (2 var.); — Moneta personified (cliché); — 1805, Napoleon, Emperor and King; — Josephine, Empress and Queen; — *Empire* (*sic*) of the French; — Battle of Austerlitz; — Interview between the two Emperors at Urchitz; —

Peace of Presburg (2 var.); — Cathedral of Vienna, and Thanksgivings for peace; — Building of a bridge over the Rhône at Avignon; — 1806, Marriage of the Prince of Baden; — Battle of Jena; — Industrial Exhibition; — Alliance with Saxony; — Distribution of crowns; — Head of Prince Joachim, Duke of Berg and Cleves; — 1807, Napoleon's sojourn at Osterode; — Conquest of Silesia; — Peace of Tilsit; — Independence, or Deliverance of Dantzic; — General Distribution of Prizes; — Marriage of Jerome Napoleon, King of Westphalia (3 var.); — Visit of the King and Queen of Westphalia to the Mint; — Hymen and Eros; — Agricultural Society of Haute-Vienne (jeton); — 1805, Visit of the Emperor to Toulouse; — Princess Pauline; — Princess Pauline visits the Medal-mint; — Queen Hortense; — Queen Hortense visits the Medal-mint; — Princess Eliza; — Princess Eliza visits the Medal-mint; — Central Committee of Vaccination; — 1809, Chamber of Commerce of Dieppe (2 var.; jetons); — Imperial Printing Works; — Treaty of Presburg broken; — Reunion of the Roman State to the Empire (1 var.); — Napoleon enters Vienna (Porte St Martin and Corinthian Gate); — The Ourcq Canal (2 var.); — Peace of Vienna; — The King of Saxony visits the Medal-mint; — 1810, The King and Queen of Bavaria visit the Paris Medal-mint; — Marriage of the Emperor Napoleon with Marie-Louise (6 var. of size and type); — Napoleon, laur. head to l.; — Conjoined busts of Napoleon and Marie-Louise; — Empress Marie-Louise; — Napoleon and Marie-Louise; — Decennial Prize Medal (Minerva distributing wreaths; 2 var.); — Bust of Napoleon I.; — Academy of Sciences, &c. of Dijon (jeton); — Central Society of Vaccination; — 1811, Birth of the King of Rome (6 var.); — Baptism of the King of Rome (2 var.); — Athenaeum of Vacluse; — 1812, Marriage Medal (2 sizes); — Taking of Wilna; — 1813, The Empress visits the Medal-mint; — Return of the Emperor from Elba; — Napoleon and Hannibal; — 1814, Warsaw refuses to capitulate; — The Duke of Angoulême enters Bordeaux; — Landing of the King at Calais (3 var.); — Constitutional Charter (2 var.); — Alexander I. of Russia visits the Medal-mint (2 var.); — Sojourn of Alexander I. at Paris; — 1815, Exhumation of the remains of Louis XVI; — Exhumation of the remains of Louis XVI. and Marie-Antoinette; — Departure of the Bourbons, or France in mourning on the 20th of March; — Pattern Louis of Forty Francs; — The Duchess of Angoulême; — The Duke of Angoulême presides over the Electoral College of the Gironde; — Bust of Louis XVIII. (4 var.); — Notaries of the Arrondissement of Senlis (jeton); — Chamber of Commerce of Dieppe (jeton); — Pattern Five-franc piece; — Medal of the Lys Decoration; — 1816, Marriage of the Duke of Berry (2 var.); — Butcher's Association

(jeton); — Insurance Company at Hâvre (jeton); — Royal Marine Insurance Company of Paris (jeton); — Restoration of the statue of Henry IV. (3 var. of size and type); — Jean Racine; — 1820, Death of the Duke of Berry; — Birth of the Duke of Bordeaux (medal commissioned by the Government); — Another (medal commissioned by the City of Paris); — 1822, Visit of the Prince and Princess of Denmark to the Mint; — *Undated*. Lafosse frères (oval piece); — Banca di Lucca; — Manufactory of St Nicholas; — Industry of Wood-floating (jeton); — Charles Augustus, Duke of Saxony (2 var.); — Coins of Duke of Saxe-Gotha-Altenburg; — &c.

The heads of Napoleon I., and Louis XVIII., engraved by Andrieu, were found so beautiful that they were used for the obverses of numerous medals of these two reigns, the reverses of which bear the signatures of other engravers. Some of the dies executed by Andrieu are still in use at the Paris Mint; for instance those of the Marriage Medals, Minerva seated, &c.

Andrieu died at Paris on the 10th December, 1822; he was a Knight of the Royal Order of St Michael, and of the Order of the Lys; also an honorary member of the Academy of Fine Arts of Vienna.

This artist drew a number of sketches for Assignats, the charming figures which adorn the stereotyped edition of Virgil of Firmin-Didot, playing-cards, the Bank of France 1817 note; besides which he engraved several ex-libris, and M. de Fayolle calls him the "Father of the postage stamp".

An extensive list of medals engraved by Andrieu appeared in *Spink and Son's Numismatic Circular* for February 1900.

BIBLIOGRAPHY. — *Information kindly supplied by M. A. Evrard de Fayolle, 69, cours Balguerie, Bordeaux, who has placed at my disposal the list he has compiled of the works of Andrieu, which is to be published in the "Gazette numismatique française".*

ANDROL, or ANDRAL, FRIEDRICH (*Germ.*). Die-cutter at the Mint of Breslau, 1631-8.

ANDROL, FRIEDRICH (*Germ.*). Coin and Seal-engraver at Breslau, 1631-1638.

BIBLIOGRAPHY. — *Friedensburg, Schlesiens neuere Münzgeschichte*, Breslau, 1899.

ANGELI, GIOVANNI (*Ital.*). Mint-master at Bologna, 1590-1592. He engraved the Papal coins struck at that Mint, during his term of office.

ANGERSTEIN, HEINRICH ERNST (*Germ.*). Mint-master at Coburg, 1686-1705.

ANGERSTEIN, JULIUS (*Germ.*). Mint-master, and Die-sinker at Eisenberg 1692-1706, and Weissenfels until 1710.

ANGERFELDER (*Germ.*). Mint-master at Vienna, 1415-1420.

ANGIOLINO, CRISTOFORD (*Ital.*). Mint-master at Milan, 1689-1705.

ANHORN (*Swiss*). Mint-master at St Gall, *circa* 1721.

ANTEO (*Vide suprâ*, p. 26). An unpublished medal by this artist realised £ 7 at the sale of the Pearce collection (October 1898); it represented on obv. the bust of Charles of Lorraine, and on R. a figure flying over waves, with the legend : MEDIO.TVTISSIMVS.IBO.

ANTICO *vide suprâ* **ALARI-BONACOLSI**.

ANTHOYNE, DOMINIQUE (*French*). Goldsmith and Coin-engraver. He was employed from 1596 to 1599 at the Mint of Neuchâtel (Switzerland).

BIBLIOGRAPHY. — W. Wavre, *Musée Neuchâtelois*, 1894.

ANTHOINE, JEAN (*French*). Goldsmith of Nancy; he became Joint-master of the Mint with Claude Chailly, 1704-1706.

ANTONIO AVERLINO. *Vide FILARETE infrâ*.

ANTONIO, GUIDO D' (*Ital.*). Neapolitan Medallist and Coin-engraver. He worked for the court of Aragon from 1437 to 1456, and was employed at the Mint of Naples until 1441.

BIBLIOGRAPHY. — Dr A. Sambon, *Incisori dei Conii' della Moneta Napoletana*, 1893.

ANTONIO DA BRESCIA, FRA (*Vide suprâ*, p. 27). The following plaques are attributed to this artist : Jason ; — Eros asleep ; — Abundance and Satyr ; — Bacchante asleep and Satyrs ; — Charity, and Bacchante, &c. It is possible that this artist also engraved gems, and he may even have been the sculptor of the same name, who was working at Rome between 1468 and 1472. His style is rather weak and lacks the elegance of similar works by Giovanni delle Corniole.

BIBLIOGRAPHY. — Bertolotti, *Artisti lombardi a Roma*. — Molinier, *Les Plaquettes*, Paris, 1886.

A. P. *Vide* **ALOYSIO PISANI**. Overseer of the Mint at Venice under Doge Marcantonio Giustiniani, 1684-1688.

A. P. *Vide* **ANTON POTT**, Mint-master at Munster, Paderborn, and Cleves, † 1742.

A. P. *Vide* **ANTON PARTENSTEIN**. Mint-master at Warsaw, 1772-1774.

A. P. or A. PP. *Vide* **ANDRONICO PERPENTI**, Die-sinker at Fermo, 1797-1799.

A. P. D. *Vide* **A. P. DALLINGER**, Nuremberg Die-sinker, 1804.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

A. P. Initials of an unknown Mint-master, who issued at Glatz in 1627 a thaler of Ferdinand III.

APOLLONIOS (*Vide suprà*, p. 28). An intaglio by this artist figures on the celebrated signet, known as that of Asander, King of the Bosphorus, and sold for £ 460 at the Morrison Sale of Gems and Antiquities, June 30, 1898. This intaglio is of large size, and cut upon a fine Syrian garnet; it bears the portrait, which has by some been identified with that of Asander; he is represented in profile, with curled and flowing hair and slight side whiskers; immediately below the truncation is the signature of the artist in minute characters — ΑΠΟΛΛΩΝΙΟΥ.

Furtwängler in *Antike Gemmen*, 1900 supposes that there may have been two engravers of the name of Apollonios, one earlier than Dioscurides, and the other belonging to the latter's cycle.

APPIANI, ANDREAS (*Ital.*). Milanese Painter of the beginning of the present century. On a medal of Bonaparte as First Consul, struck in 1800, his initials A.APP. appear along with those of the Medallist Lavy. Appiani was born at Bosizio, and died at Milan, 1817.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

APPIANO, ERCOLE (*Ital.*). Mint-master at Milan, 1600-1602.

A. R. or R. *Vide* **ALFONSO RASPAGIARI**, Die-sinker of Reggio, 1565-1575.

A. R. *Vide* **ANDREAS REIMAR**, Mint-master at Wismar, 1580-1597.

A. R. *Vide* **ABRAHAM RIESE**, Modeller and Founder of Saxony, 1590-1622.

A. R. *Vide* **AGOSTINO RIVAROLO**. Mint-master at Parma, 1614-1617, and Ferrara, 1619.

A. R. *Vide* **A. REGNARD**. Die-sinker of Paris, 1690.

A. R. F. *Vide* **ABRAHAM REMSHARD**. Die-sinker at Augsburg, 1763-1765.

A. R. W. *Vide* **ADAM RUDOLPH WERNER**. Die-sinker at Stuttgart, 1742-1784.

ARAGON, JEAN (*French*). Seal-engraver in the employ of Queen Jeanne de Laval, second consort of René II of Anjou, King of Sicily.

BIBLIOGRAPHY. — Lecoy de la Marche, *Les Sceaux*, Paris, 1889.

ARBURGER, PETER (*Germ.*). Mint-master at Zweibrücken, *circa* 1587.

ARCHÉ, CLAUDE *alias* **DOCROX** (*French*). Coin-engraver at the Mint of Lyons. He suffered capital punishment in 1716 as a false coiner.

BIBLIOGRAPHY. — N. Rondot, *op. cit.*

ARCIONI, DANIEL (*Ital.*). Niello-engraver of the sixteenth century. There is a knife handle engraved by this artist.

AREDSBURG, JOHANN (*Germ.*). Mint-master at Halberstadt, 1653-1665. He died in 1667. Some of the coins issued under him bear his initials J.A.

AREDSBURG, JOHANN Junior (*Germ.*). Mint-master at Zerbst and Reinstein, 1666-1676.

ARENS, JÖRG (*Germ.*). Mint-master at Herborn, 1684 and 1685. His initials J.A. usually appear on the coins.

ARENSBURG, JOHANN LEONHARD (*Germ.*). Mint-master in Pomerania, 1692-1693. His initials ILA appear on gold and silver coins of both dates, and on medals of Charles XI. of Sweden.

ARENSBURG, ZACHARIAS HARTWIG (*Vide supra*, p. 29). Medalist of the early part of the eighteenth century. His signature appears on a medal of Charles XII. of Sweden, 1718, and on the obv. of another of Ulrica Eleonora, 1717.

ARIANI (*Span.*). Mint-warden at Naples, between 1683 and 1731.

ARISTIPPOS (*Greek*). A Didrachm of Metapontum of the period of *circ.* B.C. 400-350, bears this artist's signature, **APIΣTI** on truncation of female head on obv. A specimen of this coin (*illustrated*)



Didrachm of Metapontum, by Aristippos.

was sold at the Hôtel Drouot (December 1899, Sambon Sale, lot 100) and purchased by Messrs Spink & Son for 185 fr.

ARISTOXENOS (*Greek*). Coin-engraver of Herakleia and Metapontum, who probably also worked for the Tarentine Mint. On coins

of Herakleia, "his name appears either as **ΑΡΙΣΤΟΞΕ** in minute letters on the exergual line, or on the crest of the helmet on the obverse in the completed form **ΑΡΙΣΤΟΞΕΝΟΣ**."

BIBLIOGRAPHY. — A. J. Evans, *The Horsemen of Tarentum*, 1889.

ARMAGNAC, PIERRE (*French*). Brother of Simon d'Armagnac; Coin-engraver at the Mint of Saint-Palais, *circa* 1660.

ARMAGNAC, SIMON D' (*French*). Coin-engraver at the Mint of Navarre, *circa* 1634.

ARMAND (*French*). Die-sinker of the first half of the present century. He signed a medal with portrait of Hedlinger, in 1823.

ARMAND, CHARLES (*French*). Mint-master at Clermont (Auvergne), 1589-1594.

ARMAND, FRANÇOIS D' (*French*). Mint-master at Marseilles, 1591-1592.

ARMAND, GILBERT (*French*). Coin-engraver at the Mint of Clermont (Auvergne), 1589-1594.

ARMAND, MICHEL (*French*). Master of the Mint of Riom, 1594-1598. Douzains of 1595 and 1596 of this Mint are sometimes met with bearing the distinctive sign of the Mint-master, which is an O and a crescent before the date.

BIBLIOGRAPHY. — Paul Bordeaux, *Les ateliers monétaires de Clermont-Ferrand et de Riom pendant la Ligue*, *Annuaire numismatique*, 1895.

ARMSTEAD, HENRY HUGH (*Brit.*). Sculptor, born in London, June 18, 1828. We extract the following biographical details from Victor G. Plarr's, *Men and Women of the Time*, 1899: "Armstead received his artistic education at the School of Design, Somerset House, Leigh's School, Maddox Street, Mr. Carey's School, and the Royal Academy. As a designer, modeller, and chaser of silver, gold, and jewellery, and a draughtsman on wood, he has executed a large number of works. Among those in silver, the most important are the "Charles Kean Testimonial", the St George's Vase, "Doncaster Race Plate", the "Tennyson Vase" (Silver Medal obtained for that and other works in Paris, 1855), and the "Packington Shield". His last important work in silver (for which the Medal of the 1862 Exhibition was obtained) was the "Outram Shield", on view at the South Kensington Museum".

The sculptor's works in marble, bronze, stone and wood, are very numerous, and adorn many of the public buildings of London.

Mr. Armstead is an Associate of the Royal Academy, since 1875, and was elected an Academician, December 18, 1879.

In 1891, he executed some pattern pieces for the new coinage; these patterns were not adopted.



Obv. of Pattern Half-Crown.



Obv. of Pattern Crown.



R₂s. of Pattern Florin.



Obv. of Pattern Shilling. Obv. of Pattern Shilling. R₂ of Pattern Shilling.

At the Royal Academy Exhibition of 1899, this artist showed a beautiful bronze medallion of Frau Dr Fischer-Nissen.

BIBLIOGRAPHY. — Lewis F. Day, *The Coin of the Realm*, Numismatic Circular, March 1898. — *Royal Academy Pictures*, 1899, Part II. — V. G. Plarr, *Men and Women of the Time*, London, 1899.

ARNAU (Span.). This contemporary Medallist, residing in Madrid,

has engraved in 1900 a portrait-medal of the Spanish politician, Emilio Castelar. The medal is executed in the style of the Italian artist Giacomo Arezzo.

ARNAUM, E. (*Span.*). Contemporary Die-sinker, whose signature is found on the Barcelona Exhibition medal of 1888. The portraiture is very poor; the modelling of the figures on *R.* is better.

ARNAUNÉ (*French*). Succeeded to M. de Foville as Director of the Paris Mint in 1900. He was one of the Secretaries of the International Numismatic Congress held in Paris, on the 14-16 June, 1900.

ARNNSBERG, PETER (**ARNSBERG, ARNSPERGER**). Mint-master at Hanau, 1603-1606.

ARNOLD, HANS (*Germ.*). Mint-master at Freiberg in Saxony, 1465-1488.

ARNOLD (*Brit.*). A Birmingham Die-sinker of the latter end of the eighteenth century, and engraver of numerous Halfpenny tokens, some of which are not without artistic merit. The best known of these are : S. & T. Ashley, Aylsham, 1795; — T. Dennis, Bakers, 1795; — M. Lambe and Son, Bath, 1794; — Tolly, Bath, 1794; — Glover, Bath; — M. Lambe and Son, Bath (4 var.); — W. Mighell, Brighton, 1796; — Lambe, Bristol; — J. Chester, Bristol, 1796; — Bungay, 1794; — Delf and Co, Bungay, 1795; — Chelsea, 1795; — R. Shipden, Cinque Port, 1794; — J. Baster, Devizes, 1796; — Dunkirk, 1795; — Falmouth, 1797; — M. and H. Oppenheim, Glasgow, 1797; — C. Hider, Hawkehurst, 1794; — D. Arnott, Holt (2 var.); — J. Downing, Huddersfield, 1793; — Kendal, 1794; — W. Myns, Kent, 1794; — J. King, Kent, 1794; — C. Biggar, London, 1796; — B. Burchell, London; — M. and H. Oppenheim, London, 1797; — Dunham and Yallop, Norwich, 1796; — J. Clarke, Norwich, 1794; — Shephard and Co, Plymouth, 1796; — J. Bayly, Poole, 1795 (2 var.); — Lambe, Somerset, 1796; — J. Simmons, Staplehurst, 1794; — T. Ayrton, West Cowes, 1798; — Lambe, of Bath, Wiltshire, 1794; — R. Loder, Woodbridge, 1796; — Yeovil, 1797, &c.

BIBLIOGRAPHY. — Pye, *Provincial Copper Coins, Tokens of Trade, &c.* London, n. d.

ARNPERGER, VEIT (*Austr.*). Medallist, recorded as having executed the model for the large Marriage-medal of Maximilian,

1551, which weighs 350 Marks. He also cut some coin-dies, for which payments are recorded in contemporary documents.

BIBLIOGRAPHY. — *Mittheilungen des Clubs*, &c., October, 1890.

ARONDEAUX, R. (*Vide suprà*, p. 31). This artist also engraved a medal on the Marriage of King Charles XI. of Sweden with Ulrica Eleonora, and another on the Peace of Ryswick, 1697.

ARRABAL, P. G. (*Span.*). Die-sinker and Medallist of the early part of the nineteenth century. His signature ARRABAL, or P.G.A. appears on medals of Ferdinand VII, of Buenos-Aires, 1808, and Guatemala. He seems to have been employed by the Spanish government to engrave colonial coins.

BIBLIOGRAPHY. — A. Rosa, *Juras y Proclamaciones de Reyes en la America Española*, Buenos Aires, 1892.

ARRAN, JAMES EARL OF (*Scotch*). He was licensed to coin gold Unicorns under James V. 1517-1519, and issued in 1554 a considerable coinage of Bawbees. His initials (I.G) occur on a gold Lion of Mary Queen of Scots 1553, during his regency.

BIBLIOGRAPHY. — Burns, *Coinage of Scotland*, Edinburgh, 1887.

A. S. Vide ANTONIO SIGNORETTI. Mint-master at Parma, 1559-1568.

A. S. Vide A. STADLER. Die-sinker at Augsburg, first half of the sixteenth century.

A. S. Vide ANTONIO SEGNI. Papal Mint-master at Fuligno, 1500-1516.

A. S. Vide ANDREAS SCHEELE. Goldsmith, then Mint-master, at Hanover, 1666-1674, and at the same time, Einbeck, 1668-1672.

A. S. or STR. Vide ANDREAS STRÖMER. Mint-master, at Stockholm, 1684-1669.

A. S. Vide ANTON SCHÄFFER. Die-sinker, and Mint-master, at Mannheim, † 1799.

A. S. Vide ANTONIO SELVI. Die-sinker at Florence, *circa* 1720.

A. S. F. Vide ADAM SCHULTZ. Die-sinker at Copenhagen, 1716-1724.

A. S. Vide JOHANN ANTON SCHRÖDER. Mint-master at Hanover, and Neuhaus, near Paderborn, 1751-1777.

A. S. *Vide* **ANTON SCHABEL**, Die-sinker at Venice, 1765-1797; worked at Vienna from 1766 to 1769.

A. S. *Vide* **A. STIELER**. Die sinker at Mayence, 1767-1774.

A. S. *Vide* **ANTON STÖHR**, Warden of the Mint at Prague, 1768-1773.

A. S. *Vide* **ASCHBACHER** and **STOCKER**. Mint-master and Warden of the Mint at Hall in Tyrol, 1765-1771.

A. S. or **A^s**. *Vide* **ABRAHAM ABRAHAMSON**. German Medallist, 1780-1811.

A. S. *Vide* **A. SCHARFF**. Contemporary Medallist of Vienna.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

ASPASIOS (*Vide suprà*, p. 33). The bust of Phidias' Athena, engraved by Aspasio, was first published by Canini in 1669, who took it for the portrait of the famous Aspasia.



ATHENA. — Gem of Aspasio in Vienna.
(Eckhel, *Choix de pierres gravées*, pl. XVIII.)

BIBLIOGRAPHY. — King, *Handbook of Engraved Gems*, 1884.

ASTRUC, Z. (*French*). Contemporary Sculptor and Medallist. A beautiful portrait-medal of a young girl is illustrated in R. Marx, *Les Médailleurs contemporains*, Paris, 1897.

ATHENION (*Vide, suprà*, p. 34). The Naples cameo by this artist representing Zeus crushing the Giants is also illustrated in Furtwängler, *Antike Gemmen*, pl. LVII, 2.

A. T. *Vide* **ANTONIO TRAVANI**. Medallist of Rome, 1640-1692.

A. T. *Vide* **ANTONIO TRAVANI**. Medallist of Rome, † 1741.

A. T. or A. *Vide* **ANDREAS TYMPE**. Mint-master at Lüneburg, 1643-1648, Warden at Rostock, 1650, and Mint-master at the latter city, 1659 and 1660.

A. T. *Vide* **ANDREAS TYMPF**. Mint-master at Fraustadt, 1646, and Posen; 1652-1667.

A. T. *Vide* **A. TRIFFONOFF**. Mint-master at Tiflis, 1812-1832.

A. T. *Vide* **ADOLPH THOMAS**. Die-sinker, at Dresden, *circa* 1822.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

ATHENAS (*French*). Mint-master at Nantes, from the year IV of the Republic to 1817. Distinctive symbol, anchor.

AUBÉ (*French*). Contemporary Medallist. M. Roger Marx illustrated in *Les Médailleurs contemporains*, Paris, 1898, a beautiful medal by this artist presenting on obv. Gallia and America shaking hands across the ocean.

AUBLET, NICOLAS (*French*). Sculptor, born in 1833, † 1860; pupil of Rude. He executed several portrait-medallions; one of them, that of M. Dubois of Geneva, was exhibited at the Salon of 1851.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

AUDRAN, GÉRARD (*French*). Sculptor and Medallist of the second half of the seventeenth century.

AUGER, JACQUES (*French*). Engraver at the Mint of Bourges, 1581.

AUGER, JEHAN (*French*). Goldsmith and Engraver of coins of the sixteenth century.

AULUS (*Vide, supra* p. 36). Prof. Furtwängler in *Antike Gemmen*, 1900, writes: "Aulos arbeitete wie Kleon streng klassizistisch (T. XLIX. 31) daneben aber auch ganz frei mit Motiven der hellenistischer Art, auf Intagli (T. XLIX, 17, 23, 27), wie auf Kameen (T. LVII, 7). Er hatte nicht den hohen Ergeiz seiner vornehmeren Kollegen; er nahm auch kleine Aufträge an und signierte selbst sehr unbedeutende Sachen. So ist denn auch keine Signatur in neueren Zeiten häufiger gefälscht worden als diese. Von einem Kameo mit der Komposition unserer (T. LXIV, 77), auf welchem Aulos seinen Vater Alexas nannte, sind nur schlecht erhaltene antike Glasabgüsse auf uns gekommen."

AURY, ANTOINE (*French*), 1679-1694. Engraver at the Paris Mint. In the accounts of the City of Paris, he is mentioned as Engraver

in ordinary to the King, and as having received payments from 1674 to 1686 for jetons engraved by him. The *Mercure galant* attributes to him two jetons for the Artillery, of the years 1682 and 1683, and another for the City, with the motto of Santeuil. It may be that Antoine was the brother or son of Augustin Aury.

1703 Aury (Antoine) graveur des sceaux de la chancellerie 315th
J 2 91

Antoine Aury graveur des sceaux et
chancelier de France, sous Louis le Grand.

La femme ditroir een quinze livres pour les dix provisions
moud de la prière amies, a cause de dix en son lieu.
Verente con. Les liv. aydes et gabellier au profit d'indie.
fieur Aury et d'au. Cativier se son de femme le neuf
fieur mil sept cent. Dom qui tran. Par en passe a
Laur et d'au. Le quatorze janvier mil sept cent cinq et a
signe Aury

Deux

INNON

On a document, dated 1705, this artist is styled *Graveur des sceaux de la chancellerie de France*.

BIBLIOGRAPHY. — J.-J. Guiffrey, *La Monnaie des Médailles*, Revue numismatique, 1887.

AURY, AUGUSTIN (*French*). Father of Pierre Aury, was seal-engraver to Louis XIV. from 1648 to 1652. He died on the 26th February 1661.

AURY, PIERRE (*French*). Seal-engraver and Medallist, born on the 4th of December, 1622. In 1685 he received a payment of 332 Livres for two medal-dies. Only two medals by him seem to be known; one of 1688 representing the Palace of Versailles, and the Crossing of the Rhine, in 1692.

BIBLIOGRAPHY. — J.-J. Guiffrey, *op. cit.*

A. V. *Vide* **A. VOSTER**. Die-sinker at Diessenhofen (canton Thurgau). 1773-1777.

A. *Vide* **ANTONIO ALTOVITI**. Modeller at Rome, *circa* 1487.

A. V. *Vide* **AGOSTINO VENETIANO** or **AGOSTINO DE MUSI**. Modeller and Engraver, *circa* 1540.

A. V. *Vide* **ANDREAS VESTNER**. Bavarian Medallist, 1707-1704.

A. V. D. W. *Vide* **A. VAN DER WILGE**. Dutch Die-sinker, 1630-1631.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

AVELINE (*French*). Medallist of the beginning of the present century. He engraved a commemorative medal of General Decaen, Governor of Mauritius (Ile de France under the Directoire and First Empire, 1806. He also executed General Decaen's 10 Livre



Dix Livres of General Decaen for Mauritius

piece (*illustrated*) struck for Mauritius in 1810, and a gold pattern coin.

BIBLIOGRAPHY. — Edwards, *op. cit.*

AVERN (*Vide, supra, p. 38*). There is also a medal on the death of George IV, with the King's portrait, full face, dated 1830, by him. The work is poor.

AVRY or **AURY** (*Vide, supra, p. 38*). He was probably a goldsmith. The date of his medal on the death of the brothers de Witt, is 1672 and not 1625. There is a reduction of this piece, evidently by the same engraver.

A. W. *Vide* **ASMUS WAGNER**. Mint-master at Erfurt, 1617-1624.

A. W. or **A. W.** *Vide* **ADRIAN WATERLOOS**. Belgian Medallist, 1600-1684.

L. FORRER. — *Biographical Notices of Medallists.*

A. W. *Vide* **ANDREAS WOLTERECK**. Mint-master at Glückstadt, 1702-1724.

A. W. *Vide* **ALEXIUS WEGELIN**. Mint-master at Cöthen, 1750-1751.

A. W. or **A. WIDE** *Vide* **ANTON WIDEMANN**, Medallist of Vienna, 1724-1790.

A. W. *Vide* **ALBERT WAGNER**. Die-sinker at Stuttgart, 1826-1850.

A. W. *Vide* **ALBERT WELLE**. Mint-master at Arolsen, 1829-1840.

A. W. H. *Vide* **ANTON, WILHELM HÜPEDEN**. Mint-master at Hanover, 1707, Osnabrück, 1718, and again at Hanover, 1720.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

AYCHELBERG, FRIEDRICH VON (*Germ.*) Provisional Mint-master at Joachimsthal, for the Counts of Schlick, 1535.

AYMERY NICOLAS (*French*), 1531-1534. Parisian Engraver, born in 1510, was employed at the Court of Navarre to cut the dies for jetons, amongst which one of the best known is that of Galliot Mandat.

BIBLIOGRAPHY. — *Les Graveurs du Béarn*, Dax, 1888.

AYMERY, RAOUL (*French*), 1362-1368. Coin-engraver for the See of Lyons (*tailliator monetarum nostrarum*) under Archbishop, Charles d'Alençon.

BIBLIOGRAPHY. — N. Rondot, *op. cit.*

AYRER, CASPAR (*Germ.*). Mint-master at Frankfurt-on-Main, 1618-1625, and later at Mayence, 1627. On his coins, his signature is Æ and a key.

A. Z. *Vide* **AGOSTINO ZOLIO**. Overseer of the Mint at Venice, 1676-1677.

A. Z. *Vide* **AGATHUS ZIEGLER**. Mint-master at Stolberg, 1790-1807.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

AZAZEL. The Book of Enoch tells us that "The art of the lapidary was taught to mankind by the angel Azazel, chief of the angels who took to themselves wives from among the daughters of men".

B

B. *Vide* **BURCH**. British Gem-engraver and Medallist, † 1814.

B. *Vide* **BARNET**. British Die-sinker of the end of the eighteenth century and beginning of the nineteenth.

B. *Vide* **BONACHIUS**. Mint-master at Edinburgh, 1363-1393.

B. *Vide* **BESINGER, FRANZ**. Mint-master at Augsburg, *circa* 1441-1444.

B. *Vide* **BOOTH**. Archbishop of York, 1477-1480, Overseer of the Mint.

B. *Vide* **BRASCHE**. Mint-master at Güstrow, 1495-1497.

B. *Vide* **BRASCHE, JACOB** and **MELCHIOR**. Mint-masters at Angermünde, *circa* 1508.

B. *Vide* **BERTHELIER**. Mint-master at Geneva, 1555 and 1556.

B. *Vide* **BICHOT**. Die-sinker at Paris, *circa* 1555-1560.

B. *Vide* **BOSIO, E. A.** Mint-master at Passetano, *circa* 1581.

☩ and a corn. *Vide* **BENEDICT BESCHEL**. Mint-master at Saalfeld, 1588-1601.

B. or N. B. *Vide* **BRIOT, NICOLAS**. Medallist in Paris and London, 1608-1647.

B. or T. B. *Vide* **BRENNER**. Mint-master at Hanover, 1619-1628.

B. or A. B. *Vide* **BELLAGRANDE**. Mint-master at Ferrara, *circa* 1622.

B. or T. B. *Vide* **BUSHELL**. Mint-master at Aberystwith, and Oxford, *circa* 1646.

B. *Vide* **BENGT**. Die-sinker in Stockholm, 1648-1663.

B. or N. B. or H. C. B. *Vide* **BONHÖRST**. Mint-master at Clausthal, 1674-1725.

B. or I. G. B. *Vide* **BREUER**. Mint-master at Brunswick, 1675-1685.

B. *Vide* **JAN BOSKAM**. Dutch Die-sinker ; resided at Berlin, 1703-1706.

B. *Vide* **BRETON**. Die-sinker in Paris, *circa* 1685.

B. *Vide* **BORATYNI**. Mint-master at Warsaw, 1685.

B. or I. D. B. *Vide* **DE BEYER**. Die-sinker at Berne, 1690-1738.

B. or P. B. *Vide* **BERG**. Die-sinker at Copenhagen, 1699-1730.

B. or P. C. B. *Vide* **PHILIPP CHRISTOPH BECKER**. Austrian Medallist, 1700-1743.

B. or T. B. *Vide* **THOMAS BERNARD**. French Medallist, 1678-1720.

B. or G. D. B. *Vide* **G. DE BACKER**. Medallist at Namur, 1711-1715.

B. *Vide* **BÖRER**. Die-sinker at Augsburg, 1731-1756.

B. or L. H. B. *Vide* **BARBIEZ**. Die-sinker at Berlin, 1738-1754.

B. or D. B. *Vide* **BECKER**. Die-sinker at Vienna, 1740-1745.

B. or I. C. B. *Vide* **BUSCH**. Mint-master and Coin-engraver at Ratisbon, 1743-1763.

B. or H. C. B. *Vide* **BAUMGARTEN**. Mint-master at Neustrelitz, 1749-1759.

B. or I. H. B. *Vide* **BERG**. Mint-master at Rostock, 1750-1764.

B. or I. D. B. *Vide* **BILLERT**. Mint-master at Brunswick and Dresden, 1750-1779.

B. or I. E. B. *Vide* **BAUERT**. Medallist of Copenhagen, 1760-1800.

B. *Vide* **BOSLER**. Die-sinker at Darmstadt, 1770-1777.

B. or I. M. B. *Vide* **BÜCKLE**. Mint-master, and Die-sinker at Durlach, 1778-1808, † 1811.

B. *Vide* **BINDERNEGELI**. Mint-master at St Gall, 1780.

B. or H. B. *Vide* **BOLTSCHAUSER**. Medallist, who worked at Zurich ; Warden of the Mint at Mannheim, 1780-1812.

B. or F. H. B. *Vide* **BRANDT**. Mint-master at Rostock, 1782-1795.

B. or H. A. B. *Vide* BRANDT. Medallist of Berlin, 1789-1845.

B. or H. B. *Vide* HUGUES BOVY. Contemporary Medallist of Geneva.

B. or I. G. B. *Vide* BETULIUS. Die-sinker at Stuttgart, 1786-1797.

B. or T. B. *Vide* BONNETON. Die-sinker at Geneva, 1788-1797.

B. or G. B. *Vide* BUNSEN. Mint-master at Frankfurt-on-Main, 1790-1833.

B. *Vide* BALDENBACH. Die-sinker in Paris, 1790 † 1802.

B. or B. F. *Vide* BERNIER. Die-sinker in Paris, 1790-1797.

B. or C. B. *Vide* BRUPPACHER, CASPAR. Mint-master and Die-sinker at Lucerne, 1794.

B. or C. B. *Vide* BUSCH. Mint-master at Ratisbon, 1809.

B. or L. B. *Vide* LUDWIG BRUEL. Mint-master at Hanover, 1817-1838.

B. *Vide* KARL WILHELM THEODOR BRUEL. Mint-master at Hanover, 1844-1868.

B. *Vide* BREHMER. Medallist of Hanover, from 1846 onwards.

B. *Vide* BRUMLEN. Mint-master at Brunswick, after 1850.

B. *Vide* BICKHARDT, CHRISTIAN. Engraver at Offenbach, about 1863.

B. *Vide* BISCHOFF, GUSTAV ADOLPH. Engraver at Hanau posterior to 1869.

B. *Vide* BUSCHICK, GUSTAV JULIUS. Mint-master at Dresden posterior to 1861.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

A. B. *Vide* ANTONIO BONONIENSIS. Die-sinker at Rome, *circa* 1550.

A. B. *Vide* AGOSTINO BELLAGRANDE. Mint-master at Ferrara, 1622-1624.

A. B. *Vide* AGOSTINO and TOMMASO BELLAGRANDE. Mint-masters at Ferrara, 1622-1624.

A. B. *Vide* ANDREAS BERLIN. Mint-master at Berlin, 1642-1645; his initials appear as late as 1663 on a Groschen struck at that Mint.

A. B. *Vide* **ALOYSIO BATTAJA**. Mint-inspector at Venice, under Doge Francesco Molino, 1646-1655.

A. B. *Vide* **DA ADRIAN BECKER**. Warden at the Berlin Mint, 1657-1664.

A. B. *Vide* **ANDREA BAFFO**. Mint-inspector at Venice, 1698.

A. B. *Vide* **ALBERT BÄR**. Mint-master at Eisenach, 1717-1750; also I.A.B.

A. B. *Vide* **ALOYSIO BARBARO**. Mint-inspector at Venice, 1751-1752.

A. B. *Vide* **ANDREA BON**. Mint-inspector at Venice, 1762.

A. B. *Vide* **ANTOINE BOVY**, 1795-1877. Swiss Medallist and Coin-engraver.

A. B. or AB. *Vide* **AUGUSTIN BACQUET** and **AUGUSTIN BINET**. Mint-masters at Geneva, 1654-1655.

A. B. C. *Vide* **A. B. COBURGER**. Mint-master at Eisleben, 17th century.

ABR. *Vide* **ABRAHAM ABRAMSON**, 1754-1811. German Medallist.

B. B. *Vide* **BENEDICT BACOD**. Mint-master at Borgo in Savoy, 1523-1528.

B. B. *Vide* **BARTOLOMEO BRUNASSO**. Mint-master at Turin, *circa* 1535.

B. B. *Vide* **BATTISTO BARBARO**. Rector at Cattaro, 1546-1548.

B. B. *Vide* **BARTHEL BECHSTEIN**. Mint-master at Stolberg, 1619-1620, Rudolstadt, 1621, Ichtershausen, 1622, and again at Rudolstadt, 1622-1625.

B. B. *Vide* **BALBI**. Mint-inspector at Venice, 1625.

B. B. *Vide* **BRISSARD-BINET**. French Medallist of the 1848 Revolution period.

B. B. W. *Vide* **BARANOFF**. Die-sinker at St Petersburg, 1853.

B. B. *Vide* **B. BERGSLIEN**. Norwegian Die-sinker, 1856.

C. B. *Vide* **CONRAD BLOC**. Dutch Medallist, 1577-1602.

C. B. *Vide* **CONRAD BECHTMANN**. Mint-master at Aschaffenburg, 1683-1696.

C. B. or C. BS. *Vide* **CHRISTOPH BRETTSCHNEIDER**. Mint-master at Brieg, 1669-1713.

C. B. *Vide* **CONRAD BÖRER**, 1731-1756. Medallist of Augsburg.

C. B. *Vide* **CASPAR BRUPPACHER**. Mint-master at Lucerne, 1794.

C. B. *Vide* **GEORG CHRISTOPH BUSCH**. Mint-master at Regensburg, 1773 † 1811.

C. B. *Vide* **CAJUS BRANTH**. Mint-master at Altona, 1818.

C. B. *Vide* **CHRISTOPH BORG**. Mint-master at Stockholm, 1821-1837.

C. B. *Vide* **CARL BECKER**. Die-sinker of Offenbach; the celebrated forger of ancient coins, † 1830.

C. B. H. *Vide* **CHRISTIAN BONHORST**. Mint-master at Essen, 1660-1672.

C. BS. *Vide* **C. BRETTSCHNEIDER**. Mint-master at Brieg, 1669-1713.

D. B. *Vide* **DE BEYER**. Die-sinker at Berne, 1698-1738; *vide* also **I. D. B.**

D. B. *Vide* **DE BACKER**. Die-sinker at Namur, 1711-1715.

D. B. F. or D. B. F. W. *Vide* **BECKER**. Austrian Medallist, residing at Vienna, 1740-1745.

D. B. *Vide* **DANIEL BOTTCHER**. Mint-master at Thorn, 1760-1763.

D. B. *Vide* **DAVID BEHRENS**. Mint-master at Rostock, 1762.

D. B. *Vide* **DUBOIS**. Die-sinker, and Mint-master at Bremen, 1763-1797.

D. BA. *Vide* **DE BACKER**. Die-sinker at Namur, 1711-1715.

D. BA. *Vide* **DE BACKER**. Die-sinker and Mint-master at Bremen, 1763-1797.

E. B. *Vide* **ERNST BRABANDT**. Die-sinker at Celle, 1670-1705.

E. B. *Vide* **EPHRAIM BRENN**. Mint-master at Warsaw, 1774-1792.

E. B. C. *Vide* **ÉTIENNE BOURGES**. Mint-master at Chambéry, 1565-1569.

E. B. *Vide* **EBERHARDT**. Mint-master at Wortheim, 1765-1777.

F. B. *Vide* **FRÉDÉRIC BRIOT**. Die-sinker at Mömpelgart and Stuttgart, 1593-1609.

F. B. *Vide* **FRIEDRICH BRANDT**. Mint-master at Rostock, 1782-1795.

F. B. or F. BAL. *Vide* **FILIPPO BALUGANI**. Die-sinker at Bologna, 1770-1780.

F. B. *Vide* **FRANCESCO BARATTINI**. Die-sinker at Bologna, 1770-1796.

F. B. *Vide* **FRANCESCO BARBARO**. Mint-master at Venice, 1796-1797.

G. B. *Vide* **JOHANN GEORG BÜTTNER**. Mint-master at Cassel, 1657-1680.

G. B. *Vide* **GEORG BINNENBÖSE**, Mint-master at Höxter, 1683-1688, and Steuerwald, near Hildesheim, 1689-1690.

G. B. *Vide* **GIAMMARIA BASSI**. Die-sinker at Bologna, 1692.

G. B. *Vide* **GIROLAMO BONLINI**. Mint-inspector at Venice, 1757.

G. B. *Vide* **GEORG BARBIER**. Die-sinker at Dusseldorf, 1765-1803.

G. B. *Vide* **GEORGE BOWERS**. English Medallist, of the second half of the eighteenth century.

G. B. or I. G. B. *Vide* **JOHANN GEORG BUNSEN**. Mint-master at Frankfurt a. M., 1790-1833.

G. B. *Vide* **GEORG VALENTIN BAUERT**. Die-sinker at Altona, 1790-1840.

G. BET. *Vide* **BETULIUS**. Die-sinker at Stuttgart, 1786-1796; also I. G. B.

G. B. H. *Vide* **G. B. HEINICKE**. Medallist of Cassel, *circa* 1863.

G. B. M. *Vide* **GEORG BEST**. Mint-master at Coburg, 1585.

G. B. P. *Vide* **GIOVANNI BATTISTA POZZO**. Die-sinker at Rome, 1580-1590.

G. B. V. F. G. *Vide* ...**BARTOLOMEO VAGGELLI**. Die-sinker at Florence, *circa* 1750.

G. B. V. M. F. *Vide* **GYS BERT VAN MOELINGEN**. Die-sinker at Delft, 1770.

H. B. *Vide* **HANS BEHEIM** (Beham, Bechem, or Böheim), of Nuremberg, 1435-1507. Die-sinker and Mint-master at Hall (Tyrol).

H. B. mon. *Vide* **HANS BIENER**. Mint-master at Dresden, 1556-1604.

H. B. *Vide* **HANS BURGMAYR**. Die-sinker at Nuremberg, † 1559.

H. B. *Vide* **HERCULES BASSIANUS**. Die-sinker at Padua; worked with Cavino, 1560.

H. B. *Vide* **HANS BECKER**. Mint-master at Halberstadt, 1650-1652.

H. B. *Vide* **HANS BECKER**. Mint-master of the city of Brunswick, 1648-1667.

H. B. *Vide* **HEINRICH BONHORST**. Mint-master, and Warden at Minden, 1669-1671, Clausthal, 1674, † 1711.

H. B. or **H. B.** *Vide* **JOHANN HEINRICH BOLTSCHAUSER**, 1754-1812. Die-sinker at Zurich, 1780, and Mannheim, 1790.

H. B. *Vide* **HEINRICH BUBERT**. Die-sinker at Berlin, from 1851 to 1857.

I. B. Unknown Die-sinker, whose initials appear on Palatine coins, 1529.

I. B. *Vide* **JOHANN BLUM**. Die-sinker at Bremen, 1631-1650.

I. B. *Vide* **JOHANN BONNORST**. Mint-master at Gotha, 1650.

I. B. *Vide* **JOHANN BENSHEIM**. Die-sinker at Berlin, Danzig, and Dresden, 1650-1660.

I. B. *Vide* **J. BENSHEIM**. Die-sinker at Breslau, 1685-1699.

I. B. *Vide* **JOHANN BOSTELMANN**. Mint-master at Wernigerode, 1671-1674, and Wittgenstein, 1675-1677.

I. B. *Vide* **JONAS BÖSEN**. Mint-master at Hildesheim, 1671-1695.

I. B. or **BK.** *Vide* **JAN BOSKAM**. Dutch Medallist; resided at Berlin, 1679-1705, and Amsterdam, 1705-1708.

I. B. or **I. V. B.** *Vide* **JOHANN ULRICH BRUPPACHER**. Die-sinker at Lucerne, 1714-1746.

I. B. *Vide* **JEAN LE BLANC**. Die-sinker at Paris, 1715-1732.

I. B. *Vide* **JEAN BERNARD**. French Medallist of the first half of the eighteenth century.

- I. B.** *Vide* **JOHANN BÖHRINGER**. Die-sinker at Biberach, 1730.
- I. B.** *Vide* **JEREMIAS BUNSEN**. Mint-master at Arolsen, 1732-1744.
- I. B.** *Vide* **JOHANN BENICKE**. Mint-master at Warsaw, 1811-1830.
- I. B.** or **G. B.** *Vide* **BROCETTI**. Italian Die-sinker of the 18th century.
- I. B.** *Vide* **JAMES BROOKE**. Rajah of Sarawak, 1841.
- I. B.** *Vide* **I. BARBER**. London Medallist of the early part of the present century.
- I. B. G.** Initials of an unknown Saxon Mint-master.
- I. BER.** *Vide* **HIERONYMUS BERCKHAUSEN**. Die-sinker at Nuremberg, 1619-1636.
- I. B. G.** *Vide* **JOHANNES BAPTISTA GUGLIELMADA**. Die-sinker at Rome, 1660-1690.
- I. B. G.** *Vide* **JOHANN BALTHASAR GASS**. St Petersburg Medallist, 1768-1797.
- I. B. H.** *Vide* **JOHANN BENJAMIN HECHT**. Warden of the Zellerfeld Mint, 1732-1739, Mint-master, 1739-1763.
- I. B. M.** *Vide* **I. B. MERLEN**. English Medallist of the early part of the present century.
- IBR.** *Vide* **JOHANNES BAPTISTA RAVASCHIERO**. Director of the Mint at Naples, 1525-1560.
- I. B. R.** *Vide* **I. B. ROTH**. Austrian Medallist, 1802-1869.
- I. B. S.** *Vide* **JOHANN BERNHARD SCHULTZ**. Die-sinker at Berlin, 1681-1697.
- K. B.** *Vide* **KARL BECKER**. Hungarian Die-sinker, 1780.
- L. B.** *Vide* **LE BLANC**. Paris Medallist, 1715-1732.
- L. B.** or **L. B.** *Vide* **LUDWIG BARBIEZ**. Die-sinker at Berlin, 1738-1754; also **L. H. B.**
- L. B.** *Vide* **LEONHARD BERNHARDT**. Mint-master at Altenkirchen, 1747-1785.
- L. B.** *Vide* **LUDWIG BRÜEL**. Mint-master at Hanover, 1817-1838.
- L. B.** *Vide* **L. BERGENCREUTZ**. Mint-master at Stockholm, 1819-1821.

L. B. R. *Vide* **LORENZ RUCKDESCHEL**. Mint-master at Bayreuth.

M. B. *Vide* **MATTHIAS BESINGER**. Mint-master at Augsburg, 1472-1494.

M. B. *Vide* **BUSSENHOVEN**. Mint-master for the Abbey of Thoren, 1569-1575.

M. B. *Vide* **MORITZ BERGMANN**. Mint-master at Hanover, 1628-1666.

M. B. *Vide* **MARTIN BRUNNER**. Nuremberg Medallist, 1659-1725.

M. B. *Vide* **MEYBUSCH**. Die-sinker at Copenhagen and Stockholm, 1676-1701.

M. B. *Vide* **MARTIN BUECKLE**, 1742-1803, Die-sinker and Mint-master at Durlach.

M. B. *Vide* **MATTEO BADOREO**. Mint-inspector at Venice, 1790-1791.

M. B. *Vide* **MATTHEW BOULTON**. Director of the Soho Mint, Birmingham, 1790-1839.

M. B. *Vide* **MICHEL BREZIN**. Paris Die-sinker, 1755-1828.

M. B. *Vide* **MAX BARDULECK**. Die-sinker at Dresden, 1870.

N. B. *Vide* **NICOLO BONIS**, Die-sinker at Rome, 1580-1592.

N. B. *Vide* **NICOLAS BRIOT**. French Medallist; worked at Paris, 1608-1625, and London, 1625-1650.

N. B. *Vide* **NOAH BRETTSCHEIDER**. Die-sinker at Königsberg in Prussia, 1624-1660.

N. B. *Vide* **NEUMEISTER** (Warden) and **BISCHOF** (Mint-master) at Würzburg, 1754-1761.

N. B. F. *Vide* **NIKOLAUS BERNHARD FUCHS**, Mint-master at Königsberg, 1729-1736.

P. B. *Vide* **PETER PAUL BORNER**. Die-sinker at Rome, 1692-1727; also **P. P. B.** or **P. B. F.**

P. B. *Vide* **PETER BERG**. Die-sinker at Copenhagen, 1699-1730; also **P. B. F.**

P. B. *Vide* **P. BALZAR**. Die-sinker at Naples, *circa* 1770; also **P. B. R.**

P. B. *Vide* **PHILIPP BISCHOF**, Mint-master at Würzburg, 1754-1761, and Warden at Darmstadt, 1765-1766.

P. B. *Vide* **PHILIPP BUNSEN**. Mint-master at Frankfurt a. M., 1764-1790.

P. B. *Vide* **PETER BRUCKMANN**. Die-sinker at Heilbronn, 1810-1824; also P. B. F.

P. B. *Vide* **PHILIPP CHRISTIAN BATZ**. Die-sinker at Copenhagen, 1852.

P. B. I. *Vide* **PETER BRASHABER**. Mint-master at Ratzeburg, 1678-1699.

P. M. B. *Vide* **PETER BURMEISTER**. This name appears on the Half Portugalöser of Hamburg, 1695.

R. B. *Vide* **RUDOLPH BORNEMANN**. Mint-master at Zellerfeld, 1676-1711.

R. B. *Vide* **RIZZARDO BALBI**. Mint-inspector at Venice, 1767-1768.

R. B. *Vide* **RAIMONDO BEMBO**. Mint-inspector at Venice, 1780.

S. B. *Vide* **STANISLAUS BERMANN**. Mint-master at Danzig, 1614-1635.

S. B. *Vide* **SAMUEL BULL**. Die-sinker in London, 1706.

S. B. *Vide* **S. BRÜCKMANN**. Mint-master at Thorn, 1764-1768.

T. B. or T. B. B. *Vide* **TURIN** (Mint) and **BARTHOLOMEO BRUNASSO** (Mint-master), 1519-1535.

T. B. *Vide* **TOMMASO BRAGADINO**. Mint-inspector at Venice, 1618.

T. B. *Vide* **TONNIES BREMER**. Mint-master of Hanover, 1619-1628.

T. B. *Vide* **THOMAS BERNARD**. Die-sinker at Paris, 1678-1716.

T. B. *Vide* **THEODORE BONNETON**. Die-sinker at Geneva, 1788-1797.

T. B. *Vide* **T. BIRNBÖCK**. Die-sinker at Munich, 1855.

U. B. *Vide* **ULRICH BRUPPACHER**. Die-sinker at Lucerne, 1714-1746.

V. B. *Vide* **V. BELLAGRANDE**. Die-sinker at Ferrara, 1622.

V. B. *Vide* **VALENTIN BLOCK**. Mint-master at Nordheim, 1615, later at Hildesheim, then at Moritzberg, 1618-1672, and Warden of the Göttingen Mint, 1624-1625.

V. B. *Vide* **ULRICH BUTKAU**. Mint-master at Stettin, 1633-1663.

V. B. *Vide* **ULRICH BRUPPACHER**. Mint-master at Lucerne, 1714-1746; also I. B.

V. B. — W. *Vide* **ULRICH BURKARD WILDERING**. Mint-master at Mayence, 1685, and again between 1695 and 1729.

Z. B. *Vide* **ZUANO BALBI**. Rector of Cattaro, 1427-1429.

Z. B. *Vide* **ZUANO BARBO**. Rector of Cattaro, 1453-1456.

Z. B. *Vide* **ZUANO BALBI**. Mint-inspector at Venice, 1750-1751.

Z. B. V. *Vide* **ZUANO BARTOLOMEO VITTURI**. Mint-inspector at Venice, 1710-1711.

Д. Б. *Vide* **DEMETRIUS BIGTOFF**. Mint-master at Koliwan, 1817-1819.

К. Б. *Vide* **KONSTANTIN BUTENOW**. Mint-master at St Petersburg, 1844.

М. Б. *Vide* **MICHAEL BOBROFSTCHIKOW**. Mint-master at St Petersburg, 1797-1799.

П. Б. *Vide* **PAUL BEREZOFSKI**. Mint-master at Koliwan, 1810-1811.

Б. *Vide* **WASSILI BESRODNY**. Coin-engraver at the St Petersburg Mint, early part of the nineteenth century.

Б. Б. *Vide* **W. BARANOFF**. Die-sinker at St Petersburg, 1860.

Д. Б. *Vide* **DEMETRIUS BETTCHER**. Medallist at St Petersburg, 1820.

П. Б. P. *Vide* **P. BRUSNYSIN**. Die-sinker at St Petersburg, 1860, † 1871.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Erklaerung der Abkürzungen auf Münzen der neueren Zeit, des Mittelalters und des Alterthums*, Berlin, 1896.

I. D. B. (*Germ.*) Signature of a Medallist, who engraved and chased medals of various types commemorating the marriage of Frederick, Count Palatine, and Princess Elizabeth of England, 1613.

Б. А. *Vide* **ANEMONDO BERTOLINI**. Mint-master at Chambéry, 1508-1514.

B. A. *Vide* **BASTIAN ALTMANN**. Mint-master at Plötzkau (Anhalt-Bernburg), 1679-1680, Hildesheim, 1680-1681, Stettin, 1681-1685, Königsberg (Prussia), 1685 and 1686, Weimar, 1687-1690, and Ilmenau, 1691-1702.

B. A. or **B. A. P.** *Vide* **WASSILI ALEXEJEFF**. Die-sinker at St Petersburg, 1850-1865.

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BAARS, J. HENDRIK (*Dutch*). Contemporary Sculptor, and Medallist of Utrecht. Dr H. J. de Dompierre de Chaufepié illustrates several of his medals in his recent work, *Les Médailles et Plaquettes modernes*, La Haye, 1899 : Coronation of H. M. Queen Wilhelmina, 1898 ; — Review of the Fleet by the Queens ; — Prize Medal ; — Portrait Plaque of R. A. Buisman, etc.

BABOUOT, ANTOINE (*French*). Sculptor and Engraver in wax, ivory, stone, and metal. He exhibited at the Salons of 1791, 1793, 1801, 1802, 1804, 1806, 1808, and 1810. In 1812, he executed Portrait medallions of Clémence Isaure, P. P. Riquet de Bon Repos, Sivard, Mint-master, and H. Cachin, Manager of the Naval works at Cherbourg.

BIBLIOGRAPHY. — Chavignerie et Auvray, *Dictionnaire général des artistes de l'école française*, Paris, 1872.

BADUEL (*French*). Die-sinker of the French Revolution of 1848. His name appears on two medals which were struck at the Paris Mint to commemorate the journey of the National Guard from Lille to Paris, etc.

BAERLL, ADRIAN VAN (*Dutch*). Medallist of the second half of last century. He engraved a medal on the Treaty of neutrality between the Powers in the Anglo-American War of Independence, 1780, and another on the Battle of Doggersbank, 1781.

BIBLIOGRAPHY. — Betts, *op. cit.* — Hildebrand, *Sveriges och Svenska Konungahusetts Minnes Penningar*, Stockholm, 1875.

BAFFO, BATTISTA (*Vide, suprà*, p. 42). This artist was employed at the Mint of Venice, previous to 1540, when Andrea Spinelli was appointed to fill his office, which became vacant at his death.

BAGNALL (*Brit.*). Die-sinker of the first half of the nineteenth century. His name appears on a ticket of the Theatre Royal, Drury Lane ; on obv. is a bust of George IV, and the R. represents the Coronation scene.

BAILEY (*Brit.*). Sculptor of the first half of the present century. There is a portrait medal of John Flaxman, R.A., 1755-1826, modelled by this artist in 1826, and issued by A. J. Stothard.

BAINVILLE, JUAN (*Chilian*). This Die-sinker's name appears on a medal commemorating the Chilian Agricultural Exhibition of 1869.

BAJARD, TOMMASO (*Ital.*). Coin-engraver at the Mint of Bologna, 1698-1703.

BAKE, H. A. VAN DEN WALL (*Dutch*). Mint-master at Amsterdam, 1846-1874; mint-mark, a sword.

BAKE, M. L. A. VAN DEN WALL (*Dutch*). Mint-master at Amsterdam, since 2. February 1888; distinctive sign, upper part of a cross-bow.

BALBACH, OTHEMAR (*Germ.*). Medallist, born at Karlsruhe, 20th August 1810, died there on the 22. April 1897. He entered the Mint as Assistant-engraver in 1844; in 1848 he was named Mint-medallist, and in 1856, he obtained a chair of sculpture at the Karlsruhe Polytechnikum; he retired in 1876. Amongst his works are the coins of Karl Anton, Prince of Hohenzollern-Sigmaringen.

BIBLIOGRAPHY. — Dr Emil Bahrfeldt, *Das Münz- und Geldwesen der Fürstenthümer Hohenzollern*, Berlin, 1900.

BALLIN, CLAUDE (*French*). Succeeded Jean Warin as Director of the Paris Medal-Mint.

BARBE, PONCELET (*French*). Engraver of jetons.

BARBERG, OLE (*Dan.*). Mint-master at Copenhagen, 1810-21.

BALBACH, OTTMAR (*Vide, suprâ*, p. 44). This artists's name is found on some of the coins of Grand Duke Frederick of Baden, † 1858.

BALBI, ZUANO (*Ital.*). Rector of Cattaro, 1427-1431. His coins are signed Z. B.

BALDUCCIO, JACOBO (*Ital.*). Mint-master at Rome, under Pope Paul III, 1534.

BALDWIN & CO (*Amer.*). This firm worked a private mint in the United States of America, previous to 1850. The currency issued by them bears their name and address as well as the indication of value and weight.

BALE (*Amer.*). Contemporary Die-sinker, who was at one time associated with the celebrated American Medallist C. C. Wright,

and afterwards with F. B. Smith under the firm's name of Smith and Bale.

BIBLIOGRAPHY. — *Proceedings of the American Numismatic and Archaeological Society for 1887*, p. 47.

BALLAY, GUILLAUME (*French*), 1506-1515. Engraver of jetons.

BALLIGNY, PIERRE (*French*). Mint-master at Chambéry, from December 1481 to 1483.

BALMBERGER, G. (*Germ.*). Contemporary Medallist and Die-sinker at Nuremberg. His latest productions are two commemorative medals of the late Prince Bismarck, struck on his death, and bearing the date : 30. July 1898, and the legend : IN TRINITATE ROBUR.

BALME, MICHEL DE LA (*French*). Mint-master at Chambéry, 24. August 1423 to 15. July 1434. His distinctive mark on the coins is a shell.

BIBLIOGRAPHY. — Dr Ladé, *Contribution à la Numismatique des Ducs de Savoie*, Revue suisse de Numismatique, 1896.

BALTHASAR, SIMON (*Austr.*). Mint-master at Gratz, circa 1604.

BALTHASAR, WOLFGANG (*Austr.*). Mint-master in Styria, circa 1620-1621.

BALTHASAR (*French*). Coin-engraver at the Mint of Nancy, previous to 1503, when he was succeeded by Henry Brigandinier.

BAMBERGER (*Germ.*). Medallist of the second half of the nineteenth century. His signature appears on a medal of Ernst Moritz Arndt, 1848.

BAR, SIMON DE (*French*). Coin-engraver at the Mint of Nancy, 1515-1526. He is thought to be the author of the Thaler of Duke Antoine of Lorraine.

BIBLIOGRAPHY. — H. Lepage, *Les Graveurs de Monnaies et Médailles des Ducs de Lorraine*, Nancy, 1875.

BARANOFF, W. (*Russ*). Medallist of the second half of the nineteenth century, who resided at St Petersburg. He has issued a number of commemorative medals of the reign of Czar Alexander II.

BARAUD, I. (*Swiss*). Contemporary Engraver. He designed the obverse of a medal commemorating the *Journée neuchâteloise* at the National Exhibition of Geneva, 1896.

BARBET, ADRIEN (*French*). Sculptor and Gem-engraver, born at Paris, on the 9th of September 1832. He is the author of the following cut stones : 1864, Steeple-chase, agate-onyx cameo ; — 1865, Ajax, cameo, in carnelian ; — Portrait of M. L. O., intaglio, in carnelian ;

— 1866, Dancing, and Music, camei; — 1867, Steeple-chase, medal; — Landscape, cameo, in agate-onyx; — 1869, Terpsichore, cameo, in sardonyx; — 1877, Cincinnatus, sardonyx; — Portrait of M. G. S.; — 1878, Mucius Scaevola; — Minerva; — 1881, The Oath of the Horatii, onyx cameo; — Ajax; — 1882, Head of the French Republic, agate-onyx, cameo, &c.

BARBER, CHARLES E. (*Amer.*). Sixth Engraver to the United States Mint at Philadelphia. He was a son of William Barber, and was born in London, in 1840. "He was appointed an assistant in 1869 and became the official head by promotion in 1880, to fill the vacancy caused by his father's death. The appointment was not unmerited. One of Mr. Barber's latest cards to the public is a new five-cent piece, a successful venture in very low relief. But his handiwork is more or less visible in all the principal medals executed since 1869. Since his appointment, as Chief-engraver, the work of his Department has been enormously increased by the number of medal-dies demanded for the War Department and from other Government sources. Mr. Barber's best work is seen in the medals of Presidents Garfield, and Arthur, Indian Peace, Army Markmanship, and Great Seal. He is particularly happy in "catching a likeness". The head of Superintendent Snowden is a rare specimen of medallic portraiture." He engraved for the Government of the United States the Metis, and John Horn medals.

BIBLIOGRAPHY. — Evans, *Illustrated History of the United States Mint*, 1892.

BARBER, J. (*Vide, suprà*, p. 48). There is a medal commemorating the coronation of Queen Victoria, 1838, by this engraver; the work is very poor. The portrait medal of Geo. Walter, the great Railway Champion, 1838, is one of the artist's best known works.

BARBER, WILLIAM (*Amer.*). Fifth Engraver to the United States Mint, born in London, May 2, 1807. On the death of Mr. Longacre, he was appointed Engraver to the Philadelphia Mint, in January, 1869, having been employed there in the capacity of Assistant, since 1865. He died on August 31st, 1879.

"Besides much original work on pattern coins, he also produced over forty medals, public and private. The work on all of them was creditable, but we may specify those of Agassiz, Rittenhouse and Henry, as very superior specimens of art; and perhaps also those of Cyrus W. Field, Elliot, James Pollock, Joseph Pancoast, Dr Linderman, Centennial medals of 1876, and the Valley Forge Medal, 1878, &c.

BIBLIOGRAPHY. — Evans, *op. cit.* — Loubat, *Medallic History of the United States*.

L. FORRER. — *Biographical Notices of Medallists*.

BARBO, ZUANO (*Ital.*). Rector of Cattaro, 1453-1456. The coins bear the initials Z. B.

BARBOTIN, WILLIAM (*French*). Contemporary Sculptor and Medallist. At the Salon of 1894, he exhibited a fine Portrait medallion of M. Elisée Reclus.

BÄRCK (*Germ.*). This Die-sinker's signature appears on a Shooting Prize Medal, of Ludwig, Prince Regent of Bavaria.

BARDONNÈCHE, MICHEL DE (*French*). Mint-master at Cornavin (Geneva) until 1469, and Turin, under Amadeus IX, Duke of Savoy, *circa* 1482.

BIBLIOGRAPHY. — Dr Ladé, *op. cit.*

BARDULECK, M. (*Vide suprà*, p. 49). We have seen a medal of W. A. Müller, 1870, bearing this engraver's signature.

BÄRENFUSS, EDMUND REYMUND (*Germ.*). Warden of the Breslau Mint, 1736-40.

BARHOLMB, HANS (*Germ.*). Warden of the Breslau Mint, 1565.

BARKER, CLARISSA (*Brit.*). Contemporary Sculptor and Medallist, whose bronze medallion representing "Sleep" was much admired at the Royal Academy Exhibition, 1899.

BARNETT (*Brit.*). Medallist of the end of last century and beginning of the present. His signature B. F. appears on medals of Captain Cook, struck in 1776 (?); — General Viscount Combermere, 1821; — Caroline Baths Southend, &c.

He may be the author of the series of medals signed B (attributed to Burch), one of which commemorates the sailing from England of the men-of-war Resolution and Adventure, 1772.

BARON, JEAN (*French*). Goldsmith, born at Paris; was appointed Comptroller of the Mint at Nancy, 1519.

BARON, VINCENT ALFRED (*French*). Sculptor and dramatic artist, born at Meximieux (Ain), on the 11th of June, 1820. Pupil of Ramey and Jacquot. By him are the following portrait-medallions: 1849, A. d'Houdetot; — M. Dumont; — Edmond Auduit; — M^{me} Clarisse Robert; — Debureau; — 1857, M. Cabanis; — M. Lireux; — M^{lle} de Vienne; — 1859, Dr Charles Caron des Villards; — Louis Vêzu; — 1861, L. Craven; — General Count Boutourlin; — Portraits of Children, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

BAROZZI, ZUANO ALOYSIO (*Ital.*). Mint-inspector at Venice, *circa* 1650.

BARRABOUX, PIERRE FRANÇOIS (*French*). Contemporary Sculptor, born at Marseilles; pupil of Cavelier. He is the author of several Portrait-medallions in clay exhibited at the annual Salons since 1882.

BARRE, JEAN AUGUSTE (*Vide suprà*, p. 51). Sculptor, born in 1811. Eldest son of J. J. Barre. He is the author of some Portrait-medallions in clay of various celebrities and private persons. At the Salon of 1834, he exhibited a medal of Leopold, King of the Belgians; 1836, Portrait of a young girl; 1838, that of Alexandre Dumas; 1874, Portrait of M^{me} H. de P***; 1881, Head of Apollo, bronze medallion, &c.

BARRE, JEAN JACQUES (*Vide suprà*, p. 51). By this Medallist are also the following medals: 1835. The King refuses for his son the crown of Belgium; — 1836, Portrait-medallion of the King, Queen,



Portrait-medallion of J. J. Barre, by P. Delaroche.

and various members of the Royal family; — Erection of a statue to the Duke of Orléans; — Masonic medal for 1818; — General Insurance Companies of Paris; — Society for the Amelioration of Prisons, 1819; — Baptism of the Duke of Bordeaux, 1821; — Visit to the Paris Mint of Dom Miguel of Portugal, 1824; — Felix

de Beaujour, 1827; — Jeton of the Athenaeum of Lyons, 1828; — Louis XVIII, 1829; — Laying of the Foundation stone of the Bastille Monument, 1831; — P. A. Berryer, 1833; — Scipio, Marquis of Dreux-Brézé; — The King of Two-Sicilies and the Prince of Salerno visit the Paris Mint, 1836; — Pierre Laromiguière, 1837; — Marriage of the Duke of Orleans with Princess Helena of Mecklenburg; — The Duke and Duchess of Nemours visit the Paris Mint, 1840; — Preservation of Historical Monuments; — The Army to the Duke of Orleans, 1842; — The Pont au Change at Lyons, 1843; — Various jetons, &c.; — The Trocadero Barracks, 1828; — Borelli and Menotti, 1831; — Visit of Charles X to Mülhausen, 1828; — Charles Albert of Savoy, 1823; — Visit of the Duke of Savoy to the Paris Mint, 1829; — A. Firmin-Didot, the publisher; — Gall, 1848; — George I of Greece; — John Howard, 1829; — Jérôme-Napoléon, 1855; — Golden Wedding of M. Koechlin-Dolfuss, 1819; — La Rochefoucauld-Liancourt, 1839; — Oath of Louis-Philippe to the French Constitution, 1830; — Statue of the Duke of Orleans, 1844; — F. Massis; — Mercier-Dupaty; — E. Mortier, 1835; — C. A. Pozzo di Borgo, 1830; — H. de Quelen, Archbishop of Paris, 1840; — Raymond de Sèze, 1829; — Unveiling of the statue of Charles XIII at Stockholm, 1821; — Prize Medal of Charles XIV John of Sweden; — Marriage of Charles XIV John of Sweden; — Death of Queen Desideria of Sweden, 1823.

Barre engraved the seals of the State and National Assembly in 1848.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*, and others.

BARRÉ, JEAN-BAPTISTE (*French*). Sculptor, born at Nantes, in 1807. A Portrait-medallion of Count Isidore de Chef-Fontaine was exhibited by him at the Salon of 1845, and another of M^{me} L*** in 1874.

BARTELS (?), **BARTOLD** (*Germ.*). Mint-master to the Dukes of Brunswick-Luneburg, first half of the seventeenth century. There is



Medal of Julius Heinrich von Lauenburg, by Bartels.

a medal of Julius Heinrich von Lauenburg, dated 1626, which is

attributed to him, on the ground of similarity of work between this piece and the monetary issues of Duke Julius Ernest of Braunschweig-Dannenberg (*illustrated*).

BIBLIOGRAPHY. — Dr E. Merzbacher, *Kunst-Medaillen-Katalog*, Mai 1900.

BASSENI, JAKOB (*Bohem.*). A Jew of Prague, to whom the Imperial Mint at Neisse was farmed out in 1621.

BASSET, URBAIN (*French*). Contemporary Sculptor, born at Grenoble (Isère); pupil of Cavelier. The following Portrait-medallions in clay and bronze were executed by this artist: 1895, P. Genisty; — 1879, M^{me} F***; — 1881, M^{lle} F***, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

BAUCHÉRY (*French*). Medallist of the fourth decade of the nineteenth century. He executed a medal of Louis-Philippe on the Restoration of the Arc de Triomphe, in 1840. There is also a satirical medal of Napoleon I, 1821, signed by this engraver, and another on the Death of the Duke of Reichstadt, 1832.

BAUDELLOT, MAXIME (*French*). Contemporary Sculptor, born at Dôle (Jura); pupil of Jouffroy and A. Millet. Chavignerie and Auvray mention the following medallic works by this artist: 1878, Portrait-medallion of M^{lle} A. B***; — Marcel D. Junior (*wood*); — 1879, M^{me} Petit-Jean, &c.

BAUMBHAUSEN, JOHANN ANTON KÖNIG VON (*Austr.*). Die-sinker at the Mint of Hall, 1687-1716. He signed his works: I.A.K.N.O.

BAUMBHAUSEN, MATHIAS KÖNIG VON (*Austr.*). Die-sinker at the Mint of Hall, 1630-1663. Grandfather of Johann Anton, and father of Maximilian König von Baumbhausen.

BAUMBHAUSEN, MAXIMILIAN KÖNIG VON (*Austr.*). Die-sinker at the Mint of Hall, 1647-1687, under Archduke Ferdinand Charles.

BAUER, HANS (*Germ.*). Goldsmith, and Mint-master, at Brunswick, previous to the 1st of May 1572, when he entered the joint service of Landgrave William IV. of Cassel, Lewis III. of Marburg, and George I. of Darmstadt. His signature was HB in monogram, sometimes accompanied by a trefoil. He seems to have been in the Hessian service until 1610. His predecessor was Hans Perndorffer, 1564-1575.

BIBLIOGRAPHY. — P. Weinmeister, *Hessische Münzmeister am Ende des 16 Jahrhunderts*, Numismatischer Anzeiger, Mai 1899.

BAUMGARTEN, MELCHIOR-WILHELM (*Germ.*). Warden of the Mint at Glatz, 1649.

BATTISTA *Vide* **MICHELE DI MAZZAFIRRI**.

BAYARD DE LA VINGTRIE, PAUL ARMAND (*French*). Contemporary Sculptor; pupil of Guillaume and Cavelier. At the Salon of 1882 this artist exhibited a Portrait-medallion in bronze of M^{me} E. B***.

BAZET, JEAN (*French*), 1543-1566. Engraver of the coins at the Mint of Moorlas. Between 1562 and 1566, Testons, Baquettes, and Ardits were struck at that Mint.

BIBLIOGRAPHY. — J. Adrien Blanchet, *op. cit.*

B. B. *Vide* BENEDICT BACOD. Mint-master at Borgo (Savoy), 1523-1528.

B. B. *Vide* BARTOLOMEO BRUNASSO. Mint-master at Turin, *circa* 1535.

B. B. *Vide* BATTISTA BARBARO. Rector of Cattaro, 1546-1548.

B. B. *Vide* BARTHEL BEHSTEIN, Mint-master at Stolberg, 1619-1620, Rudolstadt, 1621, Ichtershausen, 1622, and again at Rudolstadt, 1622-1625.

B. B. *Vide* BERNARDO BALBI. Mint-inspector at Venice, 1625.

B. B. *Vide* BRISSARD-BRINET. Medallist, who worked at Paris, in 1848.

B. B. W. *Vide* BARANOFF. Die-sinker at St Petersburg, 1853.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

B. C. *Vide* BERTUCCI CIVRAN. On coins of Scutari, 1436.

B. C. *Vide* BARTOLOMEO CAMPI. Mint-master at Pesaro, 1555.

B. C. *Vide* BERNARDO CONTARINI. Rector of Cattaro, 1570-1574

B. C. *Vide* BENEDETTO CIVRAN. Mint-inspector at Venice, 1705-1706.

B. C. *Vide* BARTOLOMEO COTEL. Die-sinker at Rome, 1706-1718.

B. C. *Vide* BENEDETTO CAPELLO. Mint-inspector at Venice, 1779.

B. C. V. C. *Vide* CALKER. Dutch Medallist, *circa* 1787.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

B. D. B. *Vide* PETER BALDENBACH. Austrian Medallist; worked at Vienna, 1790-1802.

VB. D. *Vide* BENJAMIN DUVIVIER, 1730-1795. French Medallist.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

BEARD (*Brit.*). Medallist of the nineteenth century. His signature appears on a medal of David O'Connell, 1847.

BEAUDAU, JACQUES (*French*). Engraver at the Mint of Montpellier, *circa* 1701.

BEAUMONT, BERTRAND DE (*French*). Engraver at the Mint of Moorlas, 1661.

BEAUSSIER, ALEXANDRE JOSEPH (*French*). Mint-master at Marseilles, 1823-1857. Symbol, a shell.

BEAUSSIER, E. J. ALEXANDRE (*French*). Mint-master at Lille. 1815-1840. Symbol, a caduceus.

BEAUVERD, FRANÇOIS (*Swiss*). This name occurs on a medal commemorating the inauguration of a new Shooting Stand at Geneva, 1895, as that of the designer of the piece, which was engraved by M. Hugues Bovy.

BECHTLER (*Amer.*). A firm of bankers of Rutherfordtown (North Carolina) who between 1831 and 1851 worked a private Mint. Between 1831 and 1840 they issued gold coins to the amount of 2.241.850 dollars, bearing the name and residency of the bankers as well as the indication of the weight and value of the coins. Some of the gold dollars and subdivisions issued by Bechtler bear only the initial B; others have A. BECHTLER, or C. BECHTLER.

BECK, GOTTFRIED (*Germ.*). Gem-engraver at Breslau, 1740-1752.

BECK, PHILIP E. (*Hung.*). Contemporary Medallist, born at Papa (County of Veszprém), and residing at Buda-Pest. At the Paris Universal Exhibition, 1900, he exhibited the following medals : Portrait of Dr Joseph Kovacs; — Medal of the Hungarian Agricultural Society; — Medal of the Society of Skaters of Buda-Pest; — Various portraits; — Plaquettes &c.

BECKE, HANS (*Germ.*). Gem-engraver, and Die-sinker at Breslau, 1574-1589.

BEQUEREL SEN^R (*French*). Contemporary Medallist, who executed amongst others two fine medals commemorating, the one, the Defence of Autun, and the other the Loan of 1673 to cover the War indemnity.

BESIN, JOHANN, VON (*Austr.*). Mint-master at Kuttenberg, *circa* 1540.

BEGEER, J.-C. (*Dutch*). Contemporary Medallist, Engraver at the Mint of Utrecht, who executed several coronation medals of

Queen Wilhelmina, in 1898. He employed the artist Wortmann to model the bust of the youthful Queen. Dr H.-J. de Dompierre de Chauvigné illustrates several of his works in "*Les Médailles et Plaquettes modernes*", La Haye, 1899. He exhibited a frame of medals at the Paris Exposition Universelle, 1900. By him are also : Homage to the Queen of Holland ; — The Peace Conference at The Hague ; — Visit of the Queen to Utrecht ; — Marriage of the Queen, 1901, &c.

BEGNER, CASPAR-FRANZ (*Germ.*). Mint-director to the Counts of Schlick, between 1644 and 1649. The gold and silver currency of these years bears his initials C.B. and a symbol.

BIBLIOGRAPHY. — E. Fiala, *Das Münzwesen der Grafen Schlick*, Numismatische Zeitschrift, 1890.

BÉGUIN, JACQUES (*French*). Engraver of jetons, *circ.* 1556.

BEHEM, THOMAS (also **BEHEIN**, **BEHAM** and **BEHAIM**). (*Germ.*). Mint-master at Vienna and Hall, already under the reign of Emperor Maximilian I. until 1545. To him is attributed a medal of Sigismund von Dietrichstein, 1489-1533, and Consort PARBARA.VON.ROTAL.FREYIN.ZV.TALBERG with portraits on either side.

BIBLIOGRAPHY. — Dr E. Merzbacher, *Kunst-Medaillen-Katalog*, Mai 1900. — *Mittheilungen des Clubs für Münz- u. Medaillekunde*, 1895, p. 2.

BEHEM, THOMAS VON HUNDSHEIM (*Austr.*). Brother of Bernhard Behem, Mint-master at Vienna, under Maximilian I, 1522-1545.

BEKEN, NICAISE VAN DER (*Belg.*). Goldsmith of Brussels, mentioned in 1597, as having been ordered to chase four gold medals with bust of Philip II, for Cardinal Albert. It may be that the medal, given by the King of Spain to Danish celebrities and usually assigned to Godefroid van Gelre, was really the work of Van der Beken.

BIBLIOGRAPHY. — Pinchart, *Graveurs belges*.

BELL, EDITH A. (*Vide, supra*, p. 67). This artist exhibited several medallic works at the Burlington Gallery, 1899 : Bronze portrait medallion ; — Portrait of a Gentleman ; — Study of a Head ; &c.

BELLAGRANDE, TOMMASO and **AGOSTINO** (*Ital.*). Joint Mint-masters at Ferrara, under Pope Gregory XV. and Urban VIII., 1620-1624.

BELLAVITE, JEAN (*Ital.*). Medallist of the second half of the eighteenth century. We have seen a medal of Vellarsius, 1771, with his signature.

BELLEVOYE, A. (*Belg.*). Contemporary Medallist. He engraved a portrait-medal of Charles Robert, the numismatist, 1812-1887.

BELLI, VALERIO (*Vide, suprà*, p. 67). Vasari regretted that the artist was not a better draughtsman, a judgment which posterity has confirmed. He is the author of numerous plaques, mentioned by Molinier: The Adoration of the Shepherds; — The Adoration of the Magi (3 var.); — The Presentation in the Temple (3 var.); — Jesus in the Temple among the Doctors; — The Baptism of Christ; — Christ enters Jerusalem; — Jesus drives the money-changers from the Temple; — The Adulteress; — Judas's Kiss (2 var.); — Jesus before Pilate; — Ecce Homo; — Christ bearing the Cross (2 var.); — The Crucifixion; — Entombment of Christ (3 var.); — Descent of Christ to Hades (2 var.); — Noli me tangere; — Unbelieving Thomas; — Christ appearing to his Disciples (2 var.); — Apollo; — Venus; — Neptune, Amphitrite, and Eros; — Hercules, Minerva, Venus, and Cupid; — The Triumph of Amphitrite; — The three Fates; — Hercules and Cacus; — Hercules slaying the Cretan bull; — Victory and Abundance; — Peace (2 var.); — The Judgment of Paris (2 var.); — Iphigenia's Sacrifice; — The Justice of Brutus; — Sacrificial Scene (3 var.); — Marriage Scene (2 var.); — Hunting Scene (3 var.); — An Offering; — An Allocution (3 var.); — A Tribunal; — A Roman Scene; — Seated Man, &c.

These works are very often signed in full, or VALERIVS F., VALER. VI. F., VALE. VIN. F., VA. F., or also VALERIVS BELLVS F.

BIBLIOGRAPHY. — E. Molinier, *Les Plaquettes*, Paris, 1886.

BENNET (*Brit.*). Die-sinker of the beginning of the nineteenth century. He worked for Mudie, and engraved the R. of one of the medals of the National Series: Battle of Albuera, 1811.

BENNET, JOHN (*Brit.*). Is mentioned in 1564, as having coined "hard-heads".

BELOW (*Austr.*). Contemporary Die-sinker. There is a medal of Copernicus, struck in 1873, by him.

BELSTADT, ABRAHAM (*Germ.*) Die-sinker at the Mint of Breslau, 1627.

BEMBO, P. (*Span.*). Contemporary Engraver, whose signature appears on a piedfort and several types of Dollars of Don Carlos, 1874.

BENINTENDI, PIERO (*Ital.*). Venetian Medallist and Coin-engraver,

appointed “Maestro ordinario delle stampe” on the 28th March 1505, an office which he held until 1535.

BIBLIOGRAPHY. — Niccolo Papadopoli, *Alcune Notizie sugli Intagliatori della Zecca di Venezia*, Milano, 1888.

BENOIST ANTOINE (*French*). Painter, and Modeller in wax, 1632-1717, In the Palace of Versailles there is a medallion in wax of Louis XIV. by this artist.

BENOIST, MICHEL (*French*). Native of Avignon, Mint-master at Sisteron, 1592-1593.

BENOIST (*French*). Contemporary Medallist. In 1899, a medal by him “Le Christ” was struck at the Paris Mint, and sent to the Medal Cabinet.

BENSHEIM, JOHANN (*Vide, suprà*, p. 71). This copper-plate engraver's name appears also as BENSHEIMER or BENNSHEIMER. Before 1674, the artist lived at Danzig, from which place he was called to Dresden in the capacity of engraver by Duke John George II of Saxony; he was still living in 1693. Dr Erbstein has shown that the medals of the above prince signed I.B. were not Bensheim's work, but that of Johann Buchheim.

BIBLIOGRAPHY. — Erbstein, *Erörterungen auf dem Gebiete der sächsischen Münz- und Medaillen-Geschichte*, Dresden, 1888.

BENTELLI, D. (*Ital.*). Die-sinker of the middle of the nineteenth century. He was Mint-master at Parma under Robert and Louisa Maria (1854-1859). His name appears in full on some of the currency.

BENTHEM, PHILIPPE VAN (*Belg.*). Mint-master at Brussels, 1584-1585. He struck obsidional coins.

BENTLEY (*Brit.*) Partner in the firm of Wedgwood and Bentley; early part of the nineteenth century. *Vide WEDGWOOD*.

BER, FRANÇOIS ANTOINE (*French*), 1796-1866. Sculptor and Medallist; pupil of David d'Angers. Between 1833 and 1860, he exhibited numerous Portrait-medallions at the annual Paris Salons: 1839, M^{me} Grasset; — 1841, Louis Gilbert; — 1842, M^{me} la Vicomtesse d'A***; — 1844, M. Favard; — 1848, M^{me} Grinfeld; — M. Demoulin; — M. Martin; — Paul Grasset; — 1852, Léon Rouvenat, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

BERGERET, PIERRE NOLASQUE (*French*). Painter, born at Bordeaux in 1780, died at Paris in 1863; pupil of Vincent and David. Amongst his most celebrated works are three paintings, Francis I. and Henry VIII. at the Field of the Cloth of Gold, Alexander and Napoleon at Tilsit, 1810, The Triumphant Republic, and the bas-relief of the Colonne Vendôme.

This artist's name is mentioned in Paris Mint records for various sums paid to him on account of designs for medals and jetons executed by him.

Bergeret has also published a book entitled : Letters of an artist on the state of the Arts in France (1848).

BIBLIOGRAPHY. — *Nouveau Larousse illustré*. — Blanchet, *Nouveau Manuel de Numismatique ancien et moderne*. — Bryant, *Dictionary of Painters and Engravers*.

BERGMAN, OSCAR (*Vide, supra*, p. 74). This artist's signature appears on the following medals : 158th Anniversary of the Foundation of Göttingen University, 1887 ; — Maurice Chéri, Director of the Theatre of Hamburg, 1881 ;

BERCKHA, Z DISSLAW (*Bohem.*). This Moneyer was granted the right of coining 3000 Marks of Silver, by Ferdinand I, 1538.

BERGUES, ANDRÉ DE (*Belg.*). Mint-master at Metz, 1435-1439.

BERMAN, MICHEL (*French*). Mint-master at Nancy, 1556-1557.

BERNARD, ANTOINE LOUIS (*French*). Contemporary Sculptor ; pupil of Duret and Klagmann. Several Portrait-medallions, which were exhibited between 1847 and 1865 bear his signature.

BERNARDI, GIOVANNI, surnamed **CASTELBOLOGNESE** (*Vide, supra*, p. 77). This artist also engraved a number of fine Plaques : Eliezer meeting Rebecca ; — Jesus curing the centurion's son ; — The Resurrection ; — Time, or Saturn ; — Jupiter ; — Neptune ; — Mars, Venus, and Cupid (2 var.) ; — Pan, Apollo, Venus, and Cupid ; — Mercury ; — Apollo ; — Venus issuing from her bath, and Cupid ; — Venus receiving a wreath ; — The Fall of Phaeton ; — The Rape of Ganymedes ; — A Sacrifice to Bacchus ; — Fight between Centaurs and Lapithæ ; — The Rape of Dejanira ; — Euterpe ; — Prometheus ; — The Rape of the Sabines ; — The Horatii and Curatii ; — Mucius Scaevola ; — The Death of Caesar ; — Cavalry Engagement ; — Hunting Scene ; — Fight between Wild Animals ; — Female brought before a Tribunal ; — Man piping and woman at his side ; — Allegory, etc.

These works are indifferently signed : IO.BER.F ; — IO ; — IOAN.DE.CASTRO.BON. ; and IO.B.F.) &c.

There is also a hat-buckle on which is represented the Pentecost, by this artist. It is mentioned in Paul Jove, *Dialogo dell' Imprese*, 1574.

BIBLIOGRAPHY. — Molinier, *Les Plaquettes*, Paris, 1886.

BERNES, JOHN (*Brit.*). Goldsmith and Seal-engraver of the beginning of the fifteenth century. In 1423, he was entrusted with adding a secret sign to the Great Seal of Henry VI.

BIBLIOGRAPHY. — Wyon, *The Great Seals of England*, London, 1887.

BERNIER, J. (*Vide, suprà*, p. 79). There is a portrait-medal of Benjamin Franklin by this artist.

BERNN, DANIEL VON (*Germ.*). Mint-master at Glatz, 1625; signature D.V.B.

BERNSEE, J. (*Austr.*). Die-sinker of the second quarter of the nineteenth century. He engraved a portrait medal of the numismatist J. N. Dickmann-Sherau and his wife, 1837.

BERRI, D. G. (*French.*). Contemporary Sculptor and Medallist, by whom we have seen a medal with portrait of Handel, and figure of Memory seated on *R.*

BERTAUX, M^{me} LÉON (*French*). Contemporary Sculptor, born at Paris in 18-5; pupil of her father, Pierre Hébert, and A. Dumont. This artist is the author of a number of fine Portrait-medallions, amongst which we may mention: 1865, M^{me} C***; — 1867, M^{lle} Marie C. D***; — 1868, M^{me} V***; — 1879, Eugène Gauthier; — 1882, M. Buttet de Bourget, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

BERTHIER, LOUIS (*French*) ... 1588-1610. Goldsmith of Lyons, who produced several fine jewels, and engraved gems.

BERTHOLD, FABIAN (*Germ.*). Moneyer at Breslau, 1623.

BERTINET (*French*). Sculptor of the 17th century. There is a fine Portrait-medallion of Louis XVI, modelled by him.

BERTOLDO (*Vide, suprà* p. 79). This artist who was one of the foremost pupils of Donatello is the author of several medals and



Medal of Mohammed II, by Bertoldo.

plaques: Pietà; — Entombment of Christ; — S^t Sebastian; — S^t John the Baptist; — A Triumph, &c.

The illustration given here of Bertoldo's medal of Mohammed II, mentioned on p. 79 is taken from the Sale Catalogue of the Robinson Collection, Paris, 1884. This specimen realized 2540 francs.

BIBLIOGRAPHY. — E. Molinier, *Les Plaquettes*, Paris, 1886.

BERTOFT, JACOB (*Austr.*). Warden and Die-cutter at the Mint of Hall i. T. 1564-1590.

BERTOUN, ROBERT (*Scotch*). Comptroller of the Mint at Edinburgh; he was licensed to coin gold Unicorns under James V., 1517-18.

BERTRAND, M^{lle} CHARLOTTE (*French*). Contemporary Sculptor and Medallist. At the Salon of 1894, she exhibited several Portrait-medallions of children, which were commended for their fine personal style.

BERY, ÉDOUARD JEAN BAPTISTE SEPTIME (*French*). Contemporary Medallist and Gem-engraver, born at Tours (Indre-et-Loire); pupil of Caillouette and Jouanin. The following works are among his best productions : 1874, Portrait of M. Jouanin, cameo on oriental carnelian; — Portrait of R. M. G***, cameo; — Portrait of J. S***, cameo; — 1875, Portrait of M. W***, medallion in clay; — My friend Alfred, bronze medallion, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

BESCHER (*Belg.*). Contemporary Medallist. We have met with his signature on a patriotic medal for Cambrai, 1874.

BESÉ (*French*). Contemporary Medallist. M. Serrure mentions the following medals executed by him in the early part of 1899 : Prizes of the Poitiers University (2 types).

BEUGEN, HENRI VAN (*Belg.*). Goldsmith, and Die-sinker of Breda, born on the 27th of November, 1778. After 1848 he resided at Ghent, and had worked previously at Louvain, Paris, and Antwerp. Pinchart knew only three medals by this artist : Breda Chamber of Commerce; — Religious medal of 1818; — Chamber of Commerce of Flushing.

BIBLIOGRAPHY. — Pinchart, *Graveurs belges*, Rev. num. belge, 1854.

BERNIER, FRANÇOIS (*Vide suprà*, p. 79). He was appointed Engraver to the Paris Old Mint in 1774.

BEURLING, CARL HENR. (*Swed.*). Medallist employed at the Stockholm Mint, in the early part of the nineteenth century. He engraved several medals, with bust of King Charles XIV. John of Sweden, Prize medals, and others.

BÉVILLE, PAUL JULES ALBERT (*French*). Contemporary Medalist, born at Tours, and residing at Paris, 95 Avenue de Villiers; a pupil of the sculptor Chapu. He is the author of several Portrait-medallions, amongst which that of Louis Victor Baillot, the last French survivor of the battle of Waterloo, decorated on 29th February 1896 with the cross of the Legion of Honour, is mentioned by Dr F. P. Weber in his article on *Medals of Centenarians*, Num. Chron., 1897, p. 311.

At the Universal Exhibition, 1900, he exhibited a frame containing six silver medals.

BEYENBACH, W. (*Germ.*). Contemporary Medallist, residing at Wiesbaden. There is a medal of Goethe by him, 1899.

B. F. (*Germ.*). Signature of a Medallist of the end of the sixteenth century. These initials appear on a portrait medal of Johann Valentine Trohe, a Rhenish nobleman (?); the date is 1587.

BIBLIOGRAPHY. — Dr Eug. Merzbacher, *Kunst-Medailen-Katalog*, Mai 1900.

BIANCHI (*Ital.*). A notorious Catanian Coin-forgery of the nineteenth century. Dr Evans mentions a decadrachm of Kimon with Σ by Evaenetos, concocted by this ingenious and clever engraver.

BICHEUR, LOUIS LE (*French*). Engraver at the Mint, situated in the Galerie du Louvre, 17th July 1646 to 10th June 1648.

BIEBERSTEIN, KARL VON (*Austr.*). Mint-master to the Chapter of SS. Peter and Paul am Wyseshehrad, 1566-1572.

BIENER, HANS (*Germ.*). Coin-engraver at the Mint of Dresden, and later Master of the Mint there. The memorial thaler of Duke Augustus of Saxony, 1586, was engraved by him. His monogram HB appears on the currency of Dukes Augustus, and Christian, 1553-1591.

BIESEN, GILBERT VAN DEN (*Belg.*). Mint-master at Tongres under Duke Anthony of Burgundy, 1409-1410.

BIGTOFF, DEMETRIUS (*Russ.*). Mint-master at Koliwan, after 1817. His signature on the coins is D.B.

BIIDHE, HANS VAN DER (*Dan.*). Mint-master at Aarhus, 1538.

BILDERDISK (*Dutch*). Designer of a medal, projected to commemorate the foundation of the Royal Institute of Sciences and Arts by King Louis Napoleon in 1809.

BIBLIOGRAPHY. — C^{te} de Nahuys, *Histoire numismatique de la Hollande sous Louis-Napoléon*, Bruxelles, 1855.

BILLET, ISAAC (*Germ.*). Mint-master and Warden at Kitzingen, 1622. He succeeded Canadella, who was his brother-in-law.

BIBLIOGRAPHY. — Spiesens, *Brandenb. Münzbelust.*, Pl. II, 100. — *Sammlung berühmter Medailleurs und Münzmeister*, Nürnberg, 1778.

BINNEY, HIBBERT (*Brit.*). Contemporary Sculptor and Medallist. His medallions : Miss K. Sapsworth ; — Brother and Sisters ; — Cardinal Manning, &c. were much admired at the Royal Academy Exhibition of 1899.

BIRNBÖCK, TH. (*Vide suprà*, p. 88). We have met with this Engraver's signature on a medal commemorating Lewis von Schwanthaler ; he has also executed a number of commemorative medals, badges, orders, &c., for the City of Munich, where he appears to have resided.

BIZOT, PIERRE (*French*). Numismatist, 1630-1696, and author of the well-known " *Histoire métallique de la République de Hollande* ", Paris, 1687. He is said to have designed many of the Jetons issued under Louis XIV's reign.

BIZZARRI, LUCIANO (*Ital.*). Contemporary Medallist, residing at Rome. In 1890, he produced a portrait medal of Terenzio Mainiani Della Rovere. This artist is commended very highly in the *Rivista Italiana di Numismatica*, 1893, p. 492.

BLANCPAIN, JEHAN (*French*). Coin-engraver at the Mint of Valenciennes, under Philip the Good, of Burgundy, 1454. In a document of that year, he is qualified as " *tailleur des quins de la monnoye* ", and is mentioned as having received a payment of 10 Livres for 34 days' work at the Mint of Lille. Blanchet mentions jetons bearing the legend *Vive Blancpain* by him, and gives his date as 1434.

BIBLIOGRAPHY. — A. Pinchart, *Graveurs belges*, 1861. — Blanchet, *Nouveau Manuel de numismatique*, II, p. 395.

BLANSTRAIN, GUILLAUME (*Belg.*). Seal-engraver of the first half of the sixteenth century. He resided at Oudenarde, and is mentioned in 1524, 1532, '33, '34, 1544, and as late as 1555. He also engraved jetons, and church tokens.

BLANSTRAIN, ROLAND (*Belg.*). Son of the preceding, engraved in 1556 a fine seal with the arms of Oudenarde. To him may be assigned the obsidional coins of that city, struck in 1582. His ancestors were all goldsmiths. We find a son of his, bearing the same name, who also worked as a Seal-engraver.

BIBLIOGRAPHY. — Edm. Vanderstraeten, *Notes sur Guillaume et Roland Blainstrain*, *Revue de la numismatique belge*, 1855.

BLARD, THEODORE (*French*). Sculptor; pupil of David d'Angers. Author of several Portrait-medallions in clay, which were exhibited at the Salons, between 1842 and 1875.

BLARU, JEAN (*French*). Goldsmith and Engraver of the seventeenth century. Several members of the same family held important offices at court in that capacity.

BIBLIOGRAPHY. — F. Mazerolle, *Les Blanc, orfèvres et graveurs parisiens*, Paris, 1895.

BLARU, PIERRE (*Vide suprà*, p. 93). He engraved in 1624 jetons of the type of the old coins of Chio, for Abraham Martineau.

BLONDEAU, PIERRE (*Vide suprà*, p. 95). Franks and Grueber mention this artist in connection with the small badge bearing a bust of Charles II on obv. and two angels supporting a crown on R., but the pattern Halfcrown of the Commonwealth, with similar design of R. is by Ramage, and not by Blondeau. In the Num. Chronicle, for 1839, p. 165, there is an interesting article on "Blondeau's proposal for reforming the coinage of England".

BLONDEL, THOMAS (*French*). Mint-master at Grenoble, January 1503 to 13th February 1503. He managed the Mint in the name of the heirs of Guigues Myonet.

BLONDELET (*Swiss*). Contemporary Sculptor and Medallist. There is a medal by him commemorating the accession of Leo XIII, 1878.

BLUM, JOHANN (*Vide suprà*, p. 96). By this artist are also : Medal of Frederick of Brunswick-Celle, 1646; — Another, 1648; — Rolandmedaille of the city of Bremen, 1640, signed *J. Blum. Fe.*

BLÜMEL, KASPAR (*Germ.*). Gem-engraver of Breslau, circa 1605-8.

BOCAULT, GATIEN (*French*). Goldsmith and Die-sinker at Lyons, 1491-1523.

BOCAULT, MATHIEU (*French*). Goldsmith and Die-sinker at Lyons, 1492-1498?

BOËTHUS (*Vide, suprà*, p. 98). King (*Handbook of Engraved Gems*, London, 1884) mentions the following particulars of the Beverley gem.

"This cameo is quoted by Raspe as then in France, and supposed, by R. Rochette, to have come from Asia, because it is for the first time figured as a heading to Choiseul's map of Lemnos. Stephani, on no good grounds, calls the work modern, and the name

taken from the famous *crustarius* Boëthus. [It is, however, amongst the most authentic, as far as execution goes, of any signed camei; but I have no doubt it is a copy, made in the Augustan age, of a chasing by that famous and (even then) ancient silversmith.]

“ Boëthus is one of the four most famous chasers of silver quoted by Pliny (xxxiii, 55). Works of his were then extant in the temple of Minerva at Lindus, in the Isle of Rhodes. In the same island were also preserved works by the other three; *e. g.*, “ Scyphi engraved with Centaurs and Bacchantes”, whence it would appear that Rhodes was the head-quarters of the art”.

BOGAERDEN, FRANCON VAN DEN (*Belg.*). Mint-master at Louvain; succeeded Nicolas Chavre, in 1387.

BOEHM, J. D. (*Vide, suprà*, p. 97). The following medals are also by this artist: Josepha Fodor, Viennese actress, 1825; — Archduke Charles Louis, 1843; — Dedication of the new cathedral at Erlau, 1837; — Enthronization of Ferdinand Maria, Count of Chotek, as Bishop of Olmütz, 1832; — Ferdinand I of Austria, 1835.

BOEHM (BART), SIR JOACHIM EDGAR (*Vide, suprà*, p. 97). It would be more correct to say that this artist prepared the model from which the obverse dies of the Jubilee Coinage (1887) were engraved. There is a medal of General C. R. Fox, the numismatist, 1862, with his signature.

BOHN, LÉON (*French*). Contemporary Sculptor, born at Bar-le-Duc (Meuse); pupil of Jean Debay. The following medallic works are by this artist: 1868, Bacchante, medallion; — 1892, Portrait-medallion of M^{me}***; — 1872, Presentation; — 1876, Lorraine, medallion in clay; — Folly, medallion in clay, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

BOLEN, JAMES A. (*Vide, suprà*, p. 100). This Medallist is the author of a Portrait medal of General Grant, and of numerous medallic works. A Cent, dated 1785, bearing on obv. CONFEDERATIO 1785 Constellation, and R. INIMICA TYRANNIS AMERICANA Liberty holding bow and arrow standing near altar is described as Bolen's copy and illustrated in Crosby as well as other similar pieces. (*Early Coins of America*, 1875). Pl. VII, 34.

BIBLIOGRAPHY. — J. A. Bolen's Medals, Cards and Fac-Similes. An accurate and comprehensive descriptive Catalogue of Bolen's works, &c., by Edwin L. Johnson Springfield, Mass, 1882.

BOLOGNE, JEAN (*French*). Goldsmith, and Sculptor, born at Douai in 1524, died at Florence in 1608. The gold ornaments which he

executed to adorn the Cabinet of Francesco de' Medici, Grand Duke of Tuscony, may be considered as Plaques : Cosmo I associates his son Francesco with the Government in 1564 ; — Francesco I fortifies the bridge of Livorno, 1577 ; — Francesco I promulgates the decree conferring to him the title of Grand Duke, 1576 ; — Francesco I examines the façade of San Stefano of Pisa ; — Plans for the embellishment of Pratolino are presented to Francesco I, 1570 ; — Francesco I approves of the plan of the Belvedere Fortifications ; — Francesco I orders the draining of the Pisan Territory ; — Francesco I causes the Bridge of Porto-Ferrajo to be built, 1580, &c. The bronzes themselves are lost, and only known from wax impressions in the Uffizi Gallery, at Florence.

BIBLIOGRAPHY. — E. Molinier. *Les Plaquettes*, Paris, 1886. — Abel Desjardins, *La Vie et l'Œuvre de Jean Bologne*, Paris, 1883.

BON PIERRE (*French*). ..1428-1433. Goldsmith, and Engraver of coins at Crémieu and Romans.

BONASONE, GIULIO (*Ital.*). Medallist who worked *circa* 1556. There is a medal of Jacopo Antonio Millius, dated MDLVI and signed IBO, by him.

BIBLIOGRAPHY. — Dr E. Merzbacher, *op. cit.* — Armand, *op. cit.*, I, p. 187.

BONNAIRE (*French*). Die-sinker of the first part of the nineteenth century. There is a Portrait-medallion of S. L. Rosaz, the numismatist, by him, dated 1837.

BONNARDEL, PIERRE ANTOINE HIPPOLYTE (*French*). Sculptor, born at Bonnay (Saône-et-Loire), 1824 ; died at Rome in 1856. In 1851 he engraved a pattern for the first medal of the London Exhibition. He also executed a number of Portrait-medallions in clay and in bronze.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

BONNET, GUILLAUME (*French*). Contemporary Sculptor, Medallist, and Gem-engraver, born at Laval (Loire) in 1820. He obtained in 1848 the second Prix de Rome for medal and gem-engraving. The following medallic works are by this artist : Portrait-medallions of Frédéric Gouin ; — Royer- Collard ; — Comte de Salvandy ; — 1867, Universal Exhibition ; — &c.

BONNET, M^{lle} LUCY (*French*). Contemporary Sculptor and Medallist. She is the author of several fine Portrait-medallions, some of which were exhibited at the Salons of 1877 and 1879.

BONOMI (*Ital.*). An artist who lived in the first half of the nineteenth century. It is from drawings and suggestions left by him that the " Bonomi Crown " of Queen Victoria, with incuse portrait and legends, was struck and published by J. R. Thomas struck.

BONTINI, FRANCESCO ANTONIO (*Ital.*). Mint-inspector at Venice, circa 1758.

BOOG (*Brit.*). Engraver of the eighteenth century, whose name appears on two rare Tokens.

BOOTH, WILLIAM (*Brit.*). "A notorious forger, at Perry Bar, Staffordshire, issued a penny token of his own as a blind for having a coining machine in his house. The collar in which his coin was struck was exactly the same size as the Bank of England token, which, it is believed he freely counterfeited. He forged the notes of the Bank of England and was eventually detected, tried, found guilty, and executed at Stafford".

BIBLIOGRAPHY. — Maberly Phillips, *The Token Money of the Bank of England* London, 1900, p. 33.

BOPORTEN, JACOB VON (*Germ.*) Mint-master to Duke Christopher of Brunswick, Archbishop of Bremen, 1511-1558.

BOPP-BOILLOT, HENRI (*Swiss*). Sculptor, residing at la Chaux-de-Fonds. He modelled the medal, struck by MM. Huguenin frères, Locle, to commemorate the 52nd Fête fédérale suisse de gymnastique (*illustrated*).



BOQUET, JEAN (*French*). Medallist at Paris, circa 1619-1621.

BORATINI, TITIUS LIVIUS (*Pol.*). His name appears for the first time in Polish records in 1658, when he received a concession to work the Krakau Mint. In 1659 he was ordered to strike one million copper Shillings, and between 1663 and 1665 he issued again Shillings to the value of 6.690.822 Gulden 26 Groschen. In this transaction Boratini is said to have made a profit of 832.600 Gulden. At the Mint of Ujazdow and at other Lithuanian Mints, Boratini struck seven million Shillings, from 1660-1666. He died as Mint-master at Krakau under the reign of King John III.

BIBLIOGRAPHY. — Max Kirmis, *Handbuch der Polnischen Münzkunde*, 1892.

BORDEAUX, A. (*Germ.*). A medal of 1697 on the Peace of Ryswick is said to bear the signature of this artist.

BORDIGA, B. (*Ital.*). Medallist of the beginning of the nineteenth century. His name appears on a rare medal of Dr Paolo Assalini, surgeon to Duke Ercole III (Estense). This medal is in the possession of Dr Brettauer, of Trieste, and is illustrated in *Rivista Italiana di Numismatica*, 1898, p. 1128.

BORMANN, L. (*Swed.*). Die-sinker and Metal-worker of the second half of the nineteenth century, who resided at Stockholm. In 1863, he engraved a medal with conjoined busts of King Charles XIV. John of Sweden and his consort, Queen Desideria.

BORREL, V. M. (*Vide, suprà*, p. 109). A Portrait-medallion of A. Bauvard, 1842, is by this artist; and one of Kossuth, is dated 1851. The following also bear his signature : Benoît-Picard, 1832; — Eugène Cavaignac, 1848; — Cavour, 1861; — L. Crespet de Latombe, 1849; — Alex-Vincent Duval, 1834; — St Ferdinand Chapel, 1845; — Birth of Louis-Philippe of Orleans, 1838; — Emile de Girardin, 1849; — Victor Hugo, 1830; — Minerva; — S. Morton, 1838; — Duke of Nemours, 1843; — Rieussel, Vérigny et Mortier, 1835; — General Rolland; — Scribe, &c.

BÖRSCH, ALOÏS (*Vide, suprà*, p. 111). This Medallist exhibited several fine medals at the "Ausstellung Moderner Medaillen" held



Portrait of Aloïs Borsch, by himself.

at Frankfurt on Main, April, 1900. Shooting Prize Medals (2 types); — Horticulture Prize Medal; — Machinery Exhibition Prize

Medal; — Bronze plaques : The Prince-Regent Luitpold of Bavaria ; — Mint-master von Schauss ; — Professor Gysis ; — Professor Harburger ; — Margaretha ; — Hans, &c.

Börsch was born at Schwäbisch-Gmünd, studied there as pupil of the School of Engraving, settled at Munich in 1874, and is now Medallist to the Court. A critic has remarked of him, that his works are more characteristic than beautiful. One of his latest productions is a portrait of himself at work in his study (*illustrated*) ; by him are also : Prize Medal of the Liebhaberkünste ; — Portraits of Children, illustrated in *Moderne Medaille*, April 1900 ; — Prize Medal, Motor Car Exhibition at Munich, 1900.

BOSBYSHELL, COLONEL OLIVER C. (*Amer.*). Was appointed Superintendent of the Mint of the United States at Philadelphia, by President Harrison, on the 17th of October, 1889. He had been Coiner at the Mint at Philadelphia, 1876-1885.

BIBLIOGRAPHY. — *Illustrated History of the United States Mint*, 1893.

BOSLER (*Vide, suprà*, p. 113). The signature of this Engraver appears on some of the coins of Ludwig IX. of Hesse-Darmstadt.

BOSSELT, RUDOLF (*Vide, suprà*, p. 113). This Medallist, who resides at Darmstadt, executed in 1900, the official medal, ordered by the city of Mayence, to commemorate the fifth centenary of Gutenberg. His Goethe Medal, on the Goethe Festivities at Frankfurt on Main, 1899, is a superior piece of work. He has lately been rewarded by Dr Bosse, German Minister of Public Worship, for a fine baptismal medal with motto *Carpe Diem*.

BÖTTCHER, DANIEL (*Germ.*). Mint-master at Thorn, 1760-1763.

BOTTÉE, LOUIS ALEXANDRE (*Vide, suprà*, p. 113). At the Salon of 1899, this artist exhibited two large bronze models, one of France, helmeted, and a portrait of M. Besnard.

The artist received in 1898 the cross of the Legion of Honour. His most recent works are : New Galleries of the Museum ; — L. A. Jette, Governor of Quebec ; — Journey of President Faure to Russia, &c.

BOUCHARDON, EDMONDE (*Vide, suprà*, p. 116). The Cabinet des Estampes at the Paris Bibliothèque nationale acquired in 1831 a collection of 262 drawings of medals and jetons ; some of the medals illustrate events of the reign of Louis XV, the jetons are for the *Bâtiments du Roi*, *Parties casuelles*, *Extraordinaire des guerres*, *Trésor Royal*, *Galères*, *Marine*, &c.

Amongst the medals which were engraved by Duvivier and other artists from Bouchardon's designs we may mention : Taking of

Menin, 1744; — Taking of Ypres, 1744; — Taking of Fribourg; — Taking of Furnes; — Taking of Tournay; — Campaign of the King in Flanders; — Battle of Fontenoy; — Marriage of the Dauphin; — Taking of Brussels; — Flemish Campaign, 1746; — Battle of Raucoux; — Battle of Lanfeldt 1747; — Preliminaries of Peace, 1748; — Peace of Aix-la-Chapelle, 1748, &c.

The principal jetons designed by this artist are : 1738, Apollo holding lyre; legend : *Idem rerum moderatur habenas*; — 1739, Bee-hive; leg. : *Urget praesentia Regis*; — 1740, Minerva seated; leg. : *Placidus ut revocet artes*; — 1741, Female figure extending her arms in the direction of monuments; leg. : *In quascunque volet formas*; — 1742, Genii; leg. : *Labor Omnia Vincit*; — 1743, Genius; leg. : *Idem semper bonos*; — 1744, Plumb-line; leg. : *Fortior quo rector*; — 1745, Minerva standing; leg. : *Et bellans collit Artes*; — 1746, Column; leg. : *Pondere tuta suo stat*; — 1747, Minerva holding level; leg. : *Consociare amat*; — 1748, Amphion playing the lyre; leg. : *Movet arte magistra*; — 1749, Minerva and Peace; leg. : *Avidae conjungere dextras*; — 1750, Eagle building nest; leg. : *Placidae post fulmina curae*; — 1751, Compasses on cut stone; leg. : *Decus additur arte*; — 1752, Minerva looking over some plans; leg. : *Molitur grandia*; — 1753, Sun surrounded by the signs of the Zodiac; leg. : *Splendor ab hospite*; — 1754, Mars and Peace; — eg. : *En tibi*; — 1755, Minerva; leg. : *Condit quas incolet aedes*; — 1756, The Louvre Colonnade; leg. : *Mox hospite digna*; — 1757, Minerva seated; leg. : *Utrique intenta*; — 1758, Architectural attributes, &c.; leg. : *Et his quoque vincimus armis*.

BIBLIOGRAPHY. — H. Bouchot, *Bouchardon*, Art, 1893, I p. 214.

BOUDINOT, ELIAS (*Amer.*). Director of the Philadelphia Mint, 1795-1805. He died on the 24th of October, 1821.

BIBLIOGRAPHY. — *Illustrated History of the United States Mint*, 1892.

BOUIN (*French*). Mint-master at the Paris Mint, 1649. His distinctive mark is a cinquefoil.

BOURDICHON, JEHAN (*French*). Painter and Miniaturist, born at Tours in 1457, where he died in 1521. M. Blanchet in a paper read before the *Congrès de l'histoire de l'Art*, at Paris, 26 July, 1900, has established the relations between painters and medallists at the Renaissance period and shown for instance the similarity between the manuscript of Anne of Brittany and certain coins of Nantes. With Foucquet and Clouet, Bourdichon occupies a place of distinction in the French school of the Renaissance.

BIBLIOGRAPHY. — *Bulletin de l'Art ancien et moderne*, 25 août 1900. — Eug. Müntz, *La Renaissance en France et en Italie sous Charles VIII*, Paris. — A. Jal, *Dictionnaire critique de biographie et d'histoire*.

BOURGEOIS, LOUIS MAXIMILIEN (*Vide, suprà*, p. 120). By this artist are also : 1899, Centenary of the Chamber of Deputies.

BOUVAL (*French*). Contemporary Medallist. A medal described : A. J. M. da Silva Paranhos, barão de Rio-Branco, hommage des Paulistes (68 mm.) is mentioned by M. Serrure in *Gazette numismatique française* as having been executed by this artist in 1899.

BOUVET, LOUIS CHARLES (*Vide, suprà*, p. 123). The following medals bear this artist's signature : Adrien Balbi, 1542; — Birth of Louise Marie Thérèse de France, 1819.

BOVET, AUGUSTE ANDRÉ (*Vide, suprà*, p. 123). The publication by M. J. Mayor, in the *Revue suisse de numismatique*, 1899, of a biographical notice of this Genevese engraver, enables us to supplement the information we have already given on this subject. Auguste-André Bovet was born at Geneva on the 8th Vendémiaire, an VIII (30. September, 1799). From early youth, he was obliged to provide for his own means of subsistence, and after having been apprenticed as an engraver to Detalla, he entered the business of a goldsmith, M. Bautte, with whom he remained several years. In 1825, on his return from a journey to Italy, he opened a workshop in his native town, and from that time onwards, he produced a large number of medals, seals, patterns for coins, engravings, plates for banknotes, puncheons, decorative plate, &c. His first medallic work dates from 1822; in 1845, the artist was elected a member of the Committee of the Genevese Fine Art Society.

The following list represents all the medals and coins, engraved by Bovet, known by M. J. Mayor; except two pieces, they are all found in M. P. C. Stroehlin's collection :

Reunion of Geneva to Switzerland, 1822-24; — Prize for Literature, 1823 (2 var.); — Religious medalet (2 var.); — The Bellot Prize Medal 1838; — Chased medal presented to Captain Nash, 1845; — Chased medals given to MM. Odier and Bonneton, Genevese Delegates at Berne, 1849; — Picture Exhibition Prize Medal, 1849; — Chased medal presented to M. W. Turettini, 1851; — Horticultural Society Prize Medal, 1855; — Souvenir of the Helvetic Concert, 1856 (2 var.); — Genevese Horticultural Society Prize Medal, 1858; — Agricultural Prize Medal, w. d.; — Prize Medal of the French Swiss Agricultural Society, after 1858; — Jubilee of the Academy of Geneva, 1859; — De La Rive Prize Medal, 1860 (2 var.); — Jeton of M. Bautte, 1824; — Private Institute Prize Medal; — Centime of 1847; — Pattern of same; — Five centimes of 1847; — Ten centimes of 1847; — Twenty-five centimes of 1847; — Patterns (2) of same. There exist several varieties of all these coins.

BOWCHER, FRANK (*Vide, supra*, p. 133). This talented artist exhibited the following medals at the Royal Academy in 1899 : Royal College of Physicians ; — Royal College of Music ; — Sir Joseph Hooker (*illustrated on p. 135*), and a label in ivory, representing Fame (?) Mr Bowcher executed a beautiful bronze cast Portrait medallion of Sir John Evans, K. C. B., which was presented to him at the meeting of the Numismatic Society of London, 15th June, 1899, to commemorate the 50th anniversary of his Membership and 25th of his Presidency, of that Society ; and also the following medals : The Rajah Supendro Mohun Tagore Medal struck in honour of the Duke of York's marriage ; — The City Corporation Diamond Jubilee Medal ; — The Absent Minded Beggar Medal (*illustrated*) ; — General Baden-Powell (*illustrated*) ; Lord Roberts (*illustrated*), the last four modelled for Messrs Spink & Son.

At the Royal Academy Exhibition of 1900, this artist exhibited a portrait medallion of Dr F. Parkes Weber.

Mr. M. H. Spielmann, the well-known art-critic has compiled a long article on this artist, which appeared in the February Number, 1900, of the Magazine of Art.

BRAKENHAUSEN (*Germ.*). Contemporary Sculptor and Modeller of Berlin. There is a medal executed by him commemorating the marriage of his daughter in 1886.

BRAEMT, JOSEPH PIERRE (*Vide, supra*, p. 139). The Brussels Mint contains an almost complete collection of the works of this artist, comprising 257 pieces.

BRANTH, HANS IAKOB ARNOLD (*Dan.*). Mint-master at Copenhagen, 1797-1810. His issues are signed HIAB. Previously he had been Mint-Master at Koenigsberg, 1776-97.

BIBLIOGRAPHY. — Jorgensen, *op. cit.*

BRASHER, ABRAM (*Amer.*). Jeweller and Die-sinker of the latter end of the eighteenth century, who struck the extremely rare and valuable Brasher doubloon. We find the following particulars of this interesting piece in the *Proceedings of the American Numismatic and Archaeological Society*, 1899, p. 17 : "Brasher issued his gold piece in 1787 ; it was about the size of a Spanish doubloon and was intended as a suggestion for a State coinage. On the obverse appears the rising sun, as on the arms of New York, and on the reverse is an eagle with expanded wings. The name Brasher appears on the obverse. Although the suggestion was never adopted and Mr. Brasher reaped no pecuniary benefit, he unwittingly has raised to himself a monument of a most imperishable description. A few specimens — there are not more than six — of this rarity are pre-

served with jealous care, and whenever offered for sale command many hundreds of dollars ”

BRAUN, AUGUST CHRISTIAN (*Germ.*). Medallist attached to the Breslau Mint, † 11. September 1811. Before 1807 he resided at Königsberg, afterwards at Glatz, and died at Breslau.

BREITHUT, PETER (*Austrian*). Contemporary Medallist, born at Krems, on the 13th of June, 1869, and residing now at Vienna. He was apprenticed as a goldsmith to his father, and studied modelling and chasing under Professor Schwartz. He is one of the leading Viennese artists, who with such masters as Anton Scharff, Stephan Schwartz, Pawlik, and others rank second only to the French medallists. Ritter von Loehr commends his work very highly. Amongst Breithut's latest works, we may mention : 1896, Portrait



Dr Anton Löw.



Frau Dr Löw and Daughter.

of the artist's mother ; — Dr Hermann Rollett ; — Lili und Mizi ; — M^{me} Baic ; — Chrystians, Viennese actor ; — E. Pötzl ; — Bab. Devrient-Reinhold, Actress ; — 1898, Jubilee Exhibition of Baden ; — Prälat Marschall ; — B. Walter ; — Presentation of Colours by the Austrian Emperor ; — Insurance Company of Breslau ; — Frau Dr Anton Löw and daughter ; — Dr Anton Löw ; — Hofrath Ritter von Raimann ; — &c.

Breithut's style differs from that of his Austrian colleagues in a lack of detail, which however suits his female and children portraits remarkably well. This artist exhibited several medals at the

Frankfort o/M. "Ausstellung Moderner Medaillen": H. M. The Austrian Emperor; — Fire Insurance Company at Breslau; — Frau Dr Loew and Daughter; — Bobie; — Rudi; — Dr Domannig; — Portrait of my Mother; — H. E. Baron Gautsch.

BIBLIOGRAPHY. — A. R. von Loehr, *Wiener Medailleure*, 1899. — *Die Moderne Medaille*, Juli 1900.

BREN, DANIEL VON (*Germ.*). Mint-master at Glatz, 1628. Some Imperial coins of 1624 and 1625 bear his initials DVB, but their place of issue is not known.

BRENNER, VICTOR D. (*Vide, supra*, p. 151). By this artist are also the following medals: Rev. Muhlenberg; — Chauncey Depew; — Fridtjof Nansen; — Commemoration of the 25th Meeting of the National Conference of Charities and Correction at New York, &c.

BRETTSCHEIDER, CHRISTOPH (*Vide, supra*, p. 153). This artist was born at Königsberg in Prussia, 2. February, 1637, † in February, 1714. He was engaged at the Mint of Brieg in 1662, and his initials CB or CBS appear on coins of 1666-1675, 1677, 1693 and later.

BIBLIOGRAPHY. — F. Friedensburg, *Studien zur Schlesien Münzenkunde*, 1896.

BREUER, JOHANN GEORG (*Vide, supra*, p. 153). In the Reimmann Collection there was a medal by this artist, of 1667, of Rudolf August and Anton Ulrich of Brunswick, signed BREVER, and others, of 1676, on the Death of Augustus Frederick, eldest son of Anton Ulrich, and 1695, on the Death of Christina Sophia, Consort of Augustus William. Dr Erbstein (*Erörterungen auf dem Gebiete der sächsischen Münz- und Medaillen-Geschichte*) mentions one commemorating the alliance between Brunswick and Saxony, 1678, and another with portrait of Duke Augustus of Saxony, signed I. G. B., 1673. This engraver was Master of the Brunswick Mint between 1675 and 1684; he signed his productions, B., BR., G. B., or I. G. B., and sometimes BREVER in full. He worked for the City of Brunswick, as well as for Duke Rudolph Augustus of Brunswick; coins of this prince and his brother Anton Ulrich were engraved by him as late as 1684; medals also exist of them by this artist, some dated as early as 1667, and one of Duke Augustus Frederick, who died during the siege of Philippsburg, 22. August 1676. Breuer also worked for Duke Augustus, Administrator of the Chapter of Magdeburg, Dukes Julius Francis of Saxe-Lauenburg, Christian Albert of Schleswig-Holstein-Gottorp, Gustavus Adolphus of Mecklenburg-Güstrow, &c. He was still living in 1695, when he was residing at Altona. His later coins and medals were

executed for the Kings of Denmark and Sweden, the Dukes of Saxe-Lauenburg, Schleswig-Holstein-Gottorp, Kurland, &c. — Breuer engraved also portrait-medals of Magn. Gabr. de la Gardie († 1686); — Gust. Otto Stenbock († 1685); — Carl Gustav Wrangel († 1676); — Gustav Bonde, and others.

Hildebrand (*Sveriges och Svenska Konungahusets Minnespenningar*, Stockholm, 1874) describes the following medals by J. G. Breuer : Queen Christina; — Charles Gustavus, R. NATVRA HOC DEBVIT VNI (2 types); — Queen Hedwig Eleonora (4 var.); — Charles XI, 1665 (3 var.), 1666 (10 var.); — War between Sweden and Denmark, 1676 (3 types); — Maria Euphrosina, sister of Charles Gustavus, Souvenir Medal.

BRICHAUT, AUGUSTE (*Vide, suprà*, p. 154). Brichaut published a number of jetons of numismatists : Ferdinand Philip, Duke of Saxe-Coburg-Gotha; — Edouard van Hende of Lille, 1882; — P. Mailliet, the author of a work on Obsidional coins; — Van den Peereboom, &c.

BRIDGENS (*Amer.*). Contemporary Die-sinker.

BRIOSCO, ANDREA (*Vide, suprà*, p. 155). This artist was also an architect; he built the Church of Santa Giustina at Padua, and as a sculptor and founder, he modelled the beautiful bronze candelabra of Santo and the bas-reliefs of Girolamo and Marc Antonio della Torre, now at the Louvre. Very little is known concerning the life of Brioso; however, a passage of Scardeone (*De Antiquitate urbis Patavii*, Basle, 1516) furnishes some points of information, and gives us to understand that the artist had changed his surname of *Riccio* into *Crispus*, a surname with which he signed his own medal. Some plaques are also attributed to him by Molinier : Judith (signed R'O); — The Adoration of the Magi; — Christ's Entombment (4 var.); — St George slaying the Dragon (2 var.); — Vulcan forging the arrows of Cupid; — Venus chastising Cupid; — Meleager and Atalanta; — The Rape of Dejanira; — Family of Satyrs; — Fame; — The Death of Dido; — Triumph of a Hero; — Male and female figures kissing; — Ancient Sacrifice; — Engagement at the Gate of a City; — Death of Lucretia; — Donato (R. of the medal of Girolamo Donato); — Allegory on Virtue and Fame; — Allegory on Fortune and Virtue; — Allegory on Love; — Allegory on Glory or Fame; — Allegory on Calumny; — Amor leading the World, &c.

BIBLIOGRAPHY. — E. Molinier, *Les Plaquettes*, Paris, 1886.

BROCK, THOMAS (*Vide, suprà*, p. 165). The following additional biographical details are extracted from Victor G. Plarr's *Men and Women of the Time*, London, 1899 :

“Thomas Brock, R. A., Sculptor, was born in 1847 at Worcester, where his father, William Brock, was a decorator. He was educated first at the Government School of Design in that city, then came to London and studied at the Royal Academy, where he obtained both silver and gold medals. He became a pupil and afterwards an assistant of the late J. H. Foley, the sculptor. After Mr. Foley's death he completed the numerous works unfinished by him, the chief of these being the O' Connell Monument in Dublin. Among Mr. Brock's ideal works may be mentioned “Salmacis”, “Hercules strangling Antaeus”, Statuettes of Paris and Oenone, and a large equestrian group, “A Moment of Peril,” purchased for the nation by the Royal Academy. He exhibited at the Royal Academy in 1889 “The Genius of Poetry”. Among portrait statues may be named Richard Baxter, Robert Raikes, Sir Rowland Hill, Sir Richard Temple, Sir Erasmus Wilson, the poet Longfellow (the latter for the Westminster Abbey Memorial), Sir Richard Owen, a bronze, now in the Natural History Museum, South Kensington; Dr Philpott, a marble bust in Worcester cathedral; Lord Bowen; Lord Derby; Sir Richard Quain. In the Royal Academy's Exhibition of 1898 he had no less than five sculptures, including a statue of Eve, and a bronze bust of Henry Tate, to be placed in the National Gallery of British Art. He was elected an Associate of the Royal Academy Jan. 16, 1883; R. A. in 1891.”

The artist's design for the 1893 coinage and head of Her Majesty Queen Victoria for the official Diamond Jubilee Medal, 1897, issued by the Royal Mint, appear to be his only medallic productions.

BROGGI, LUIGI (*Vide, supra*, p. 166). By this medallist are also the following medals: Carron, 1831; — Bartholomeo Romilly, Archbishop of Milan, 1847, &c.

BROOKS, SAMUEL (*Vide, supra*, p. 167). Goldsmith and Seal-engraver at Philadelphia, *circa* 1793. He cut the dies of the Manly (Washington) Medal, 1790, the first of the Washington medals issued in America.

BIBLIOGRAPHY. — Baker, *Medallic Memorial of Washington*.

BROOMALL, LEWIS R. (*Amer.*). Chief coiner at the United States Mint, Philadelphia, 1861-1863.

BRUFF, J. G. (*Amer.*). Designer of a medal, engraved by Barber, of Cyrus West Field, to commemorate the laying of the Atlantic Telegraph Cable.

BRUNNER, MARTIN (*Vide, supra*, p. 170). Hildebrand (*Sveriges och Svenska Konungahusets Minnespenningar*, Stockholm, 1875) describes the following medals by this artist: Gustavus Adolphus,

℞. SVB AQVILÆ ROMANÆ ALIS QVIESCO; — Charles XII's Victory over the Russians, 1700; — Charles XII. and Louis XIV., 1709; — Charles XII's arrival at Stralsund after his Victory over the Turks, 1714; — Burial of Charles XII, 1719; — Portrait-medal of Charles XII; --- Prince Frederick of Hesse, 1704.

These medals are all signed MB.

This Die-sinker worked at Breslau from 1677 to 1680.

BRUPPACHER, JOHANN ULRICH (*Vide, suprâ,* p. 171). This Engraver's initials appear on Beromünster Michaelsgulden of various types; and also those of CASPAR BRUPPACHER.

BUBE, ANDREAS (*Germ.*), Mint-director at Breslau 1752-1762, later, at Cleves.

BIBLIOGRAPHY. — Friedensburg, *Schlesiens neuere Münzgeschichte*, 1899.

BUCHHEIM, JOHANN or **HANS** (*Germ.*). This Coin-engraver and Medallist, born in 1624, died on the 5th of July, 1683, at the age of 59 years and 40 weeks. He is mentioned as early as 1654 for work he executed on behalf of Bishop Karl Ferdinand of Breslau, and he also worked for the city of Breslau, George and Louis of Liegnitz-Brieg, and for John George of Saxony. The medals signed I. B. which were struck between 1653 and 1683 belong to this artist and not to Johann Bensheimer; we may cite the following-pieces: Medal, undated, on the Accession of John George II (?); — Vicariate of the Empire, 1658 (2 var.); — Marriage of the Kurprinz Michael Korybut, King of Poland, 1669-1673, with the Danish Princess Anna Sophia, 9th October, 1666; — &c.

He is the author of numerous religious medals.

BIBLIOGRAPHY. — Dr Erbstein, *op. cit.* — *Münz und Medaillen-Freund*, no 5, 1899. — Merzbacher, *op. cit.* — Raczyński, *op. cit.* — Friedensburg, *op. cit.*

BURCHARD, HORATIO C. (*Amer.*). Director of the United States Mint at Philadelphia, 5. March 1879 to 30. June 1885.

BURCKARD, JOHANN FRIEDRICH (*Germ.*). Mint-master at Schwetzingen, 1757.

BUREAU (*Belg.*). Contemporary Die-sinker of Lille. There is a medal by him commemorating the Restoration of a monument to Simon Vollant, 1895.

BURGER, SEBASTIAN (*Vide suprâ,* p. 178). This Engraver's initials appear also on a Beromünster St Michaels Gulden, and Half Gulden.

BUSCH, DIETRICH (*Germ.*). Master of the Royal Mint at Posen,

1584-86 and Civic Mint of Fraustadt, 1588-1592. In 1587 he obtained the appointment of Mint-master at Breslau.

BIBLIOGRAPHY. — Max Kirmis, *Handbuch der Polnischen Münzkunde*, Posen, 1892. — Friedensburg, *op. cit.*

BUSCH, DIETRICH or **BUSSA** (*Vide, supra*, p. 182) of Brunswick, Mint-master at Posen, 1584-1586, and Breslau, 1587. He was later on Administrator of the Mints of Posen and Fraustadt, 1588-1592. His distinctive mark appears on the coins of Breslau of 1587.

BUSKE, BERNDT (*Dan.*). Mint-master at Copenhagen, 1495-1526.

BUTLER, JOHN G. (*Amer.*). Chief Coiner at the United States Mint, of Philadelphia, 1863-1866.

BÜTTNER, ANANIAS (*Germ.*). Mint-master to the Lords of Liechtenstein-Troppau, 1614/15, and later at Kremnitz. He was also Die-cutter at those places.

END OF VOLUME I.

